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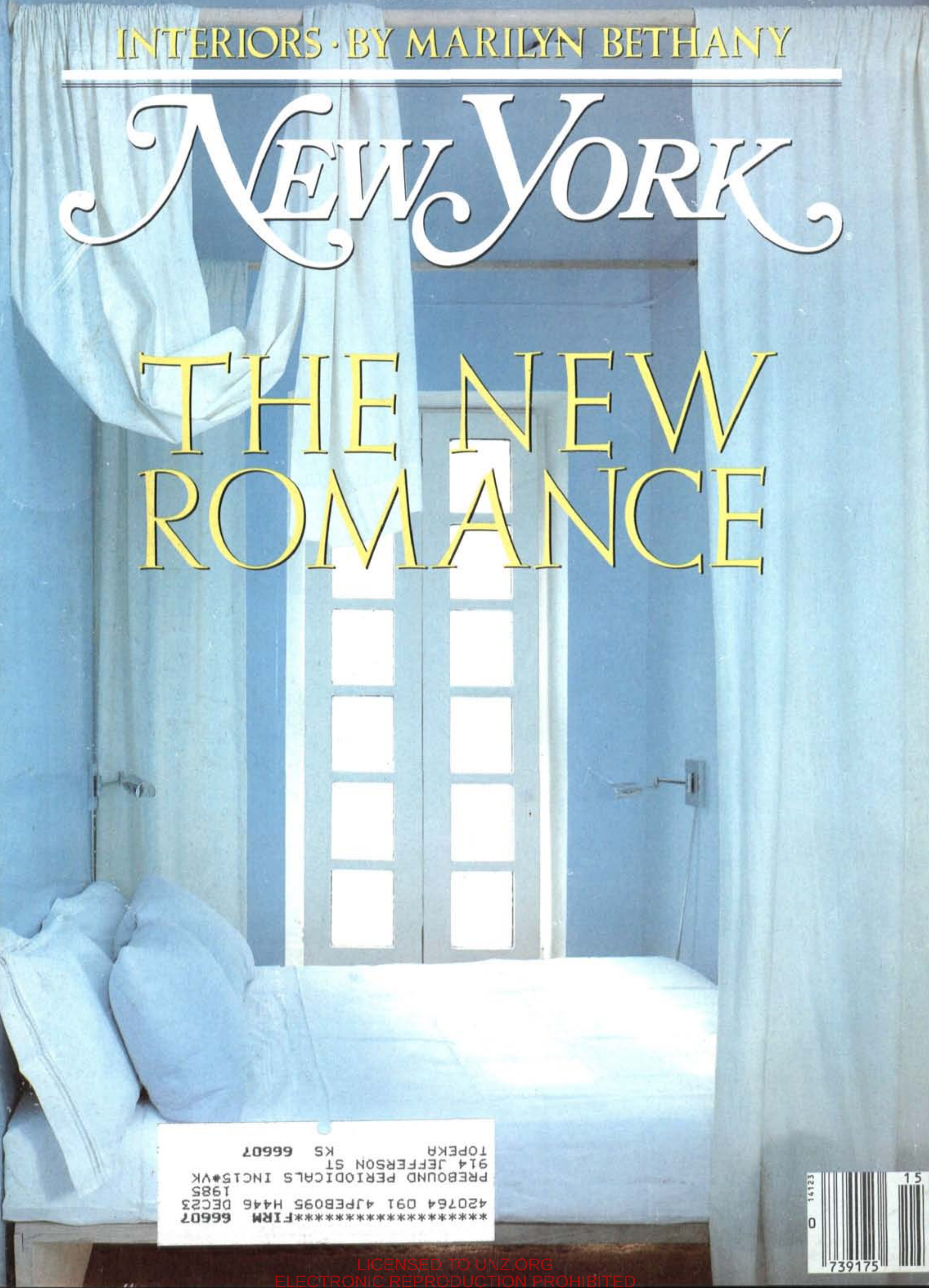
INTERIORS · BY MARILYN BETHANY

NEW YORK



THE NEW ROMANCE

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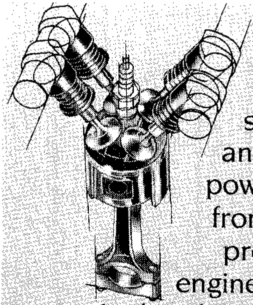
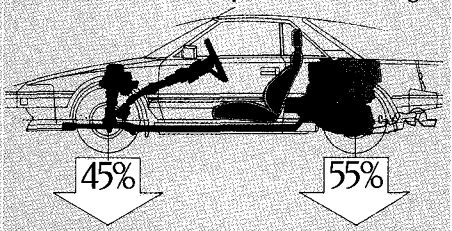


Be selfish for a change. Climb into this swift 2-seater and feel the power that surges from its racetrack-proven TC-16 engine. This 4-valve-per-cylinder Electronically Fuel Injected Twin Cam can fly you from 0-60 in 8 seconds. Flat.

Hold the leather-wrapped tilt steering wheel, find a corner, take it and discover how this low-center-of-gravity beauty holds the road. And watch the tachometer redline, *redline*, at 7,500 rpms.

Its mid-engine design, coupled with rack-and-pinion steering, four-wheel fully independent suspension with front and rear stabilizer bars and gas-filled shocks provide outstanding responsiveness and control.

Its lateral acceleration of .85g, along with high performance 185 x 60HR14 steel belted radials on special light alloy wheels combine to deliver superb cornering.



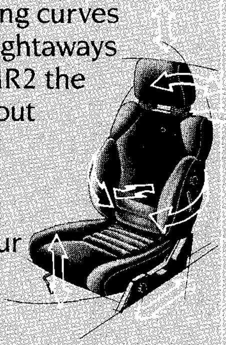
For precision stopping: 4-wheel disc brakes with ventilated front rotors.

Nothing gets in the way of your fun in the cockpit, either. Full instrumentation and a close-ratio 5-speed transmission let you read gauges and shift gears about as quick as you can blink.

Settle into the body-gripping 7-way adjustable driver's Sport Seat. Listen to an AM/FM/MPX stereo system that'll floor you.

Let challenging curves and nonstop straightaways come at you. In MR2 the fun is back—without sacrificing Toyota dependability or affordability.

You knew your turn was coming.



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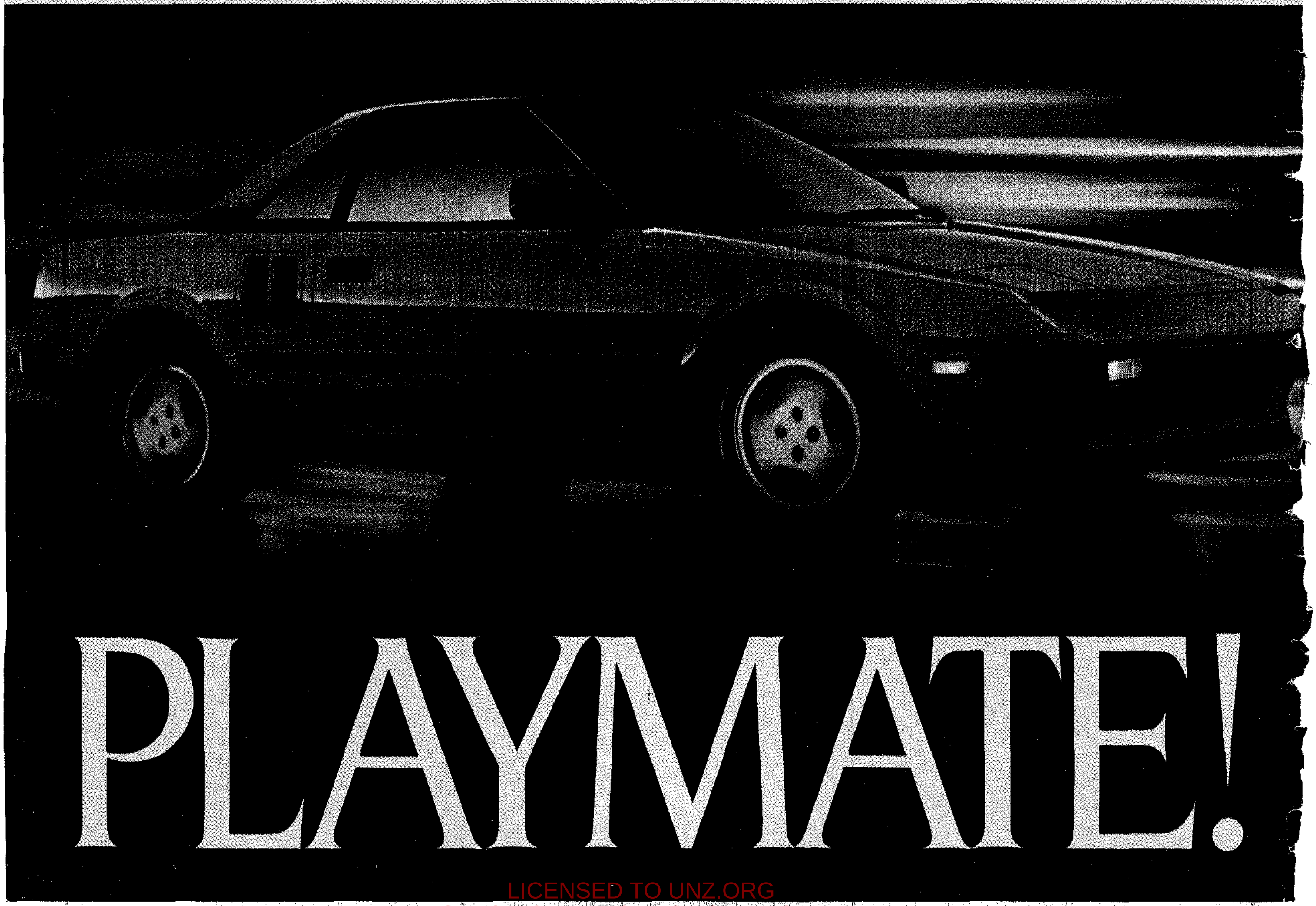
THE FUN IS BACK!



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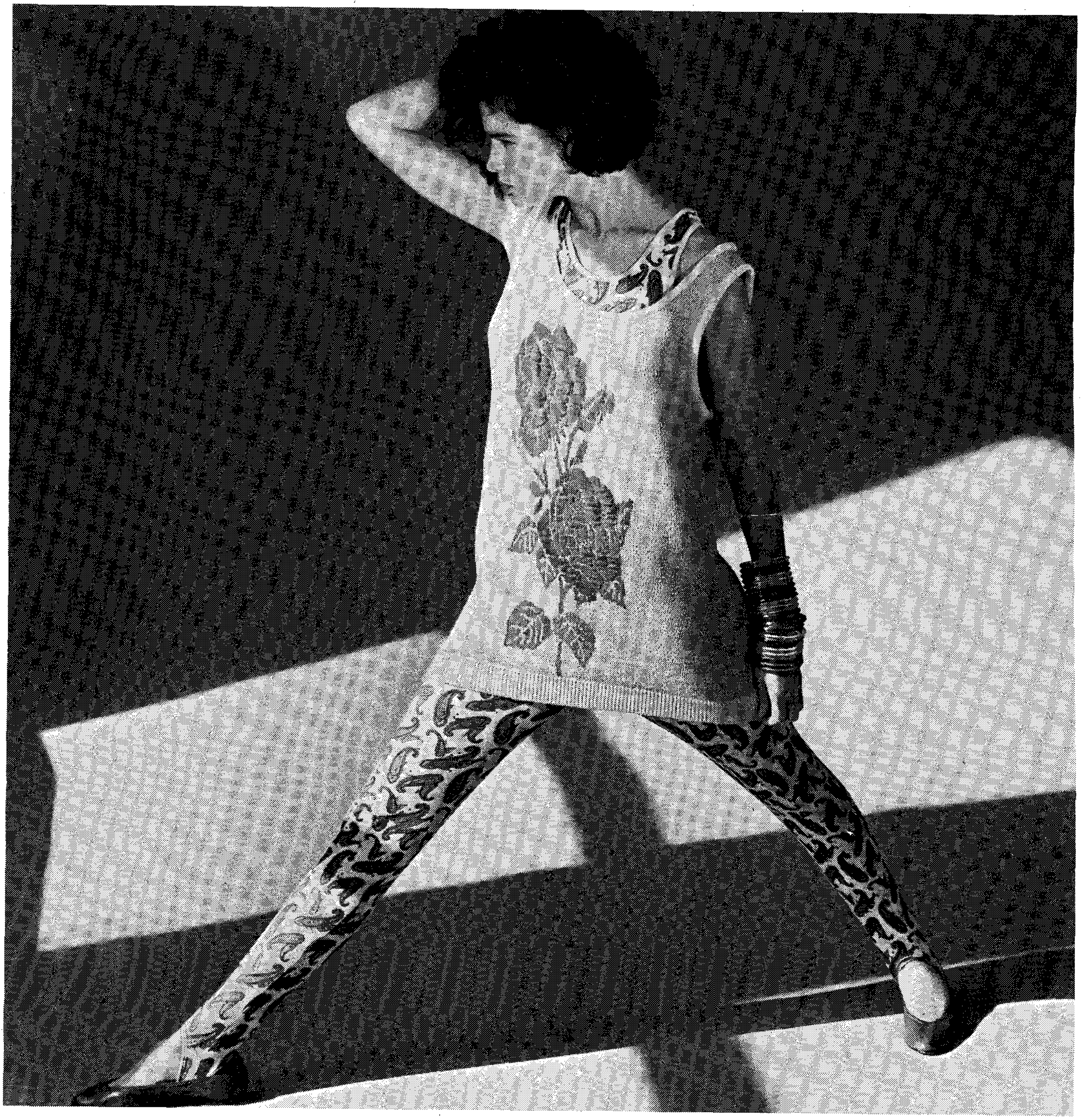

SFA Today

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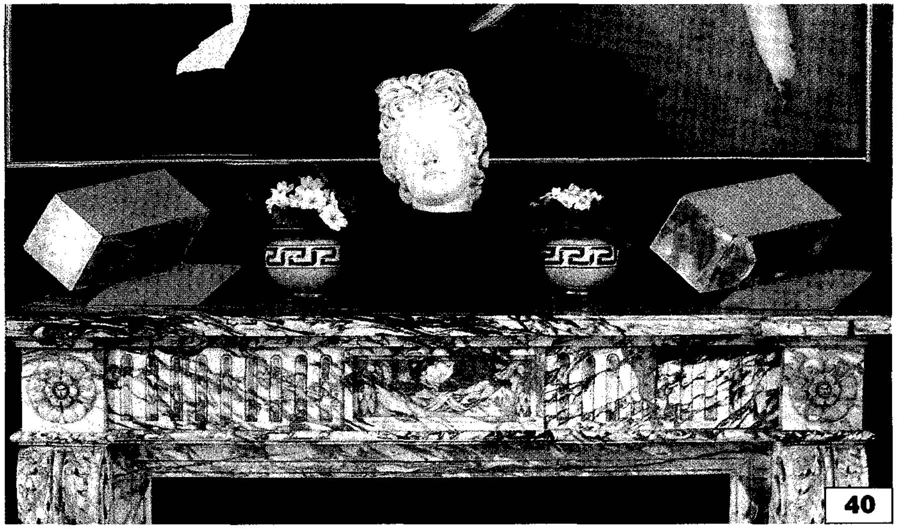

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What to Do About Nicaragua
By Michael Kramer

Congress will soon decide whether to approve $14 million in aid to the *contras* fighting the Sandinista regime in Nicaragua. As of now, the prognosis for renewed aid is bleak. But whatever Congress decides, the central question remains: How far should America go in Nicaragua? Since the Sandinistas first took power, six years ago, it has been their support of the Salvadoran rebels that has most upset the United States. But President Reagan now says that the Sandinistas must go. Should America continue to back the *contras?* Or should the United States try to make a deal for political change within Nicaragua and an end to the Sandinistas' support of the Salvadorans? The latter course, argues Michael Kramer, is still possible—and desirable.

40
Interiors: The New Romance
By Marilyn Bethany

This year, the freshest interiors are remarkably diverse—and remarkably discriminating. The rooms in this spring issue are up-to-the-minute without being strident, romantic without being coy. These apartments have a new feeling—confident, intelligent, and as sincere as a sigh of relief. The palette is rich rather than flowery; the objects are chosen and arranged with discipline instead of piled on willy-nilly; and the allure of the new look is due as much to humble touches as to grand gestures. In interior design, the new romance is a restrained affair.

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The Man Who Would Be Zabar's
By David Blum

Thirty-six-year-old David Liederman heads a chain of more than 140 franchised cookie outlets, four cookie stores, a cookie-dough business, a one-star restaurant, an East Side townhouse, and a country home. David Liederman is a rich man, but he's not satisfied. "I want Zabar's," he says. Liederman is not the only bidder for Zabar's. He is, however, the most outspoken about his desire to own the store and about what he's willing to pay for it—$27 million. Says Liederman, "I feel it's fate that I should someday be involved with Zabar's." But the biggest stumbling block to David Liederman's becoming the new owner of the store on Broadway and 80th Street may be David Liederman himself.

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Bedroom designed by Ralph Jones and Stephen Sills.

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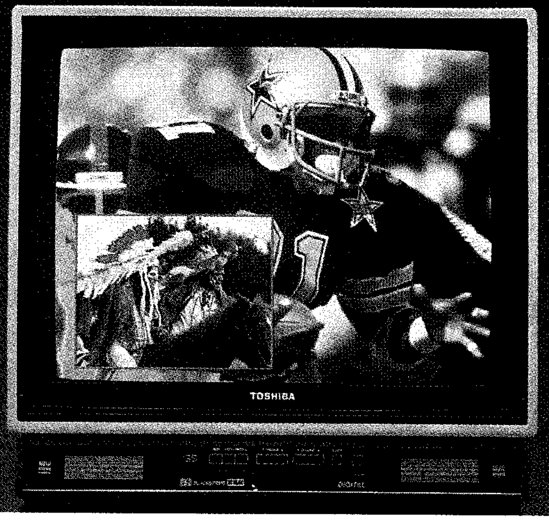

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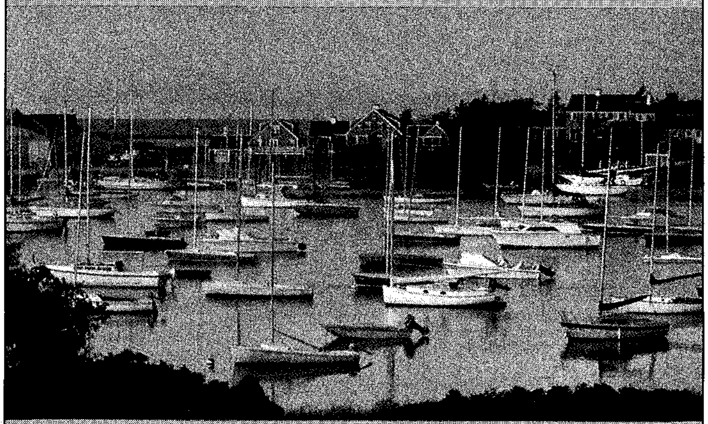

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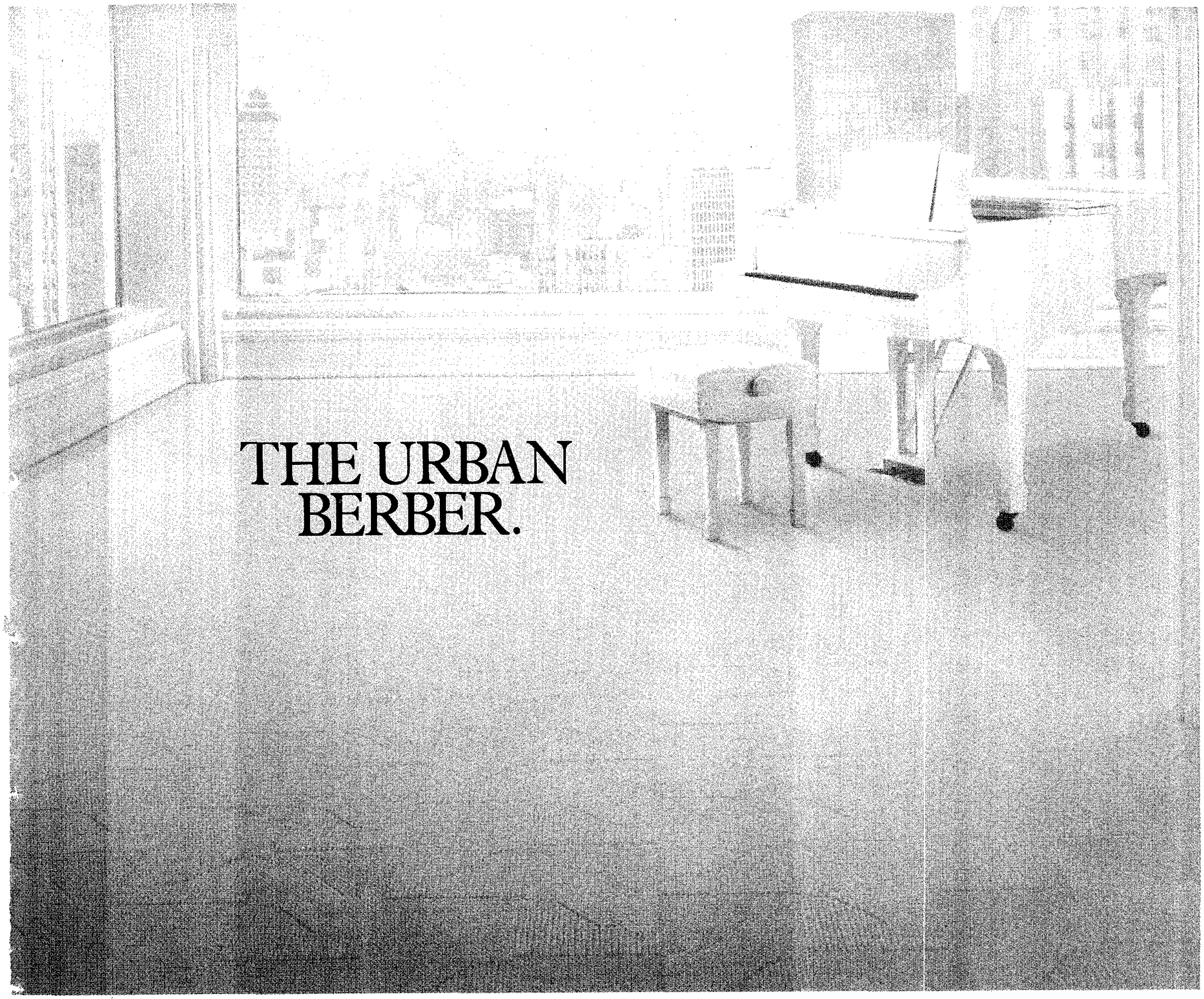

THE URBAN BERBER.

It's Park Ave. at dusk, Soho on a Sunday morning.

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Like a city whose avenues and streets and inhabitants all go their separate ways, intersecting here and there, its three loops pass each other like ships in the night, each one following its own destiny, only to be pulled together in some sort of grand deco design.

It's creamy white with 100% wool power for inner strength. With or without ribbed border. (Shown without.)

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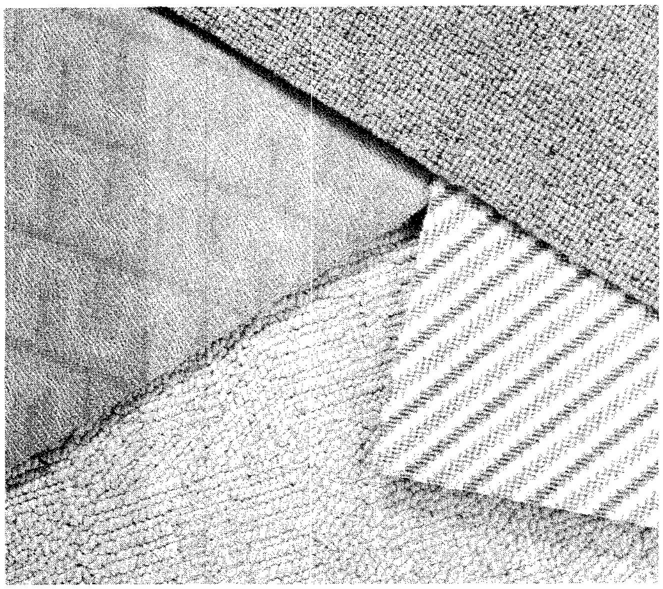
There's an a mazing 100% wool deco that marries cut pile velvet with fine loop pile; a Swiss Berber of 100% wool that looks like cobblestones in brownstone, beigestone, limestone and off-whitestone; a tight, flat weave that zig zags, diagonals and candy cane stripes its way through a grey on white (or white on grey) background and a 100% wool Swiss geometric that's been redrawn, recorded and gently curved.

And whether they're pebbled, pastelled, knitted or nubbied, corded or bordered, they can all be ordered at Einstein Moomjy. In the department of berban (or suberban) renewal.



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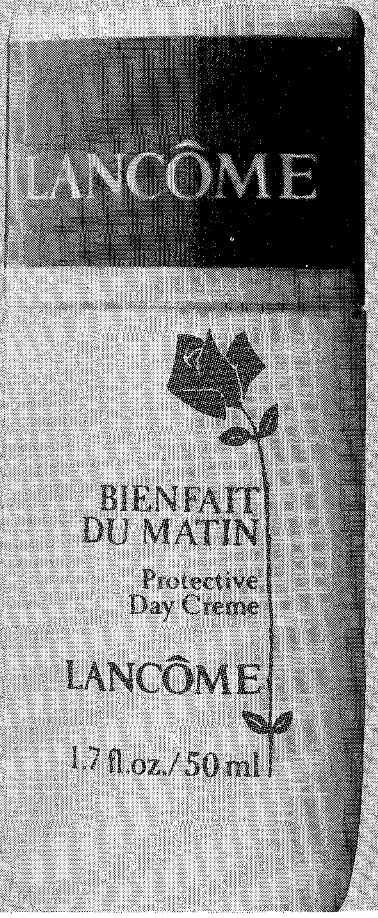

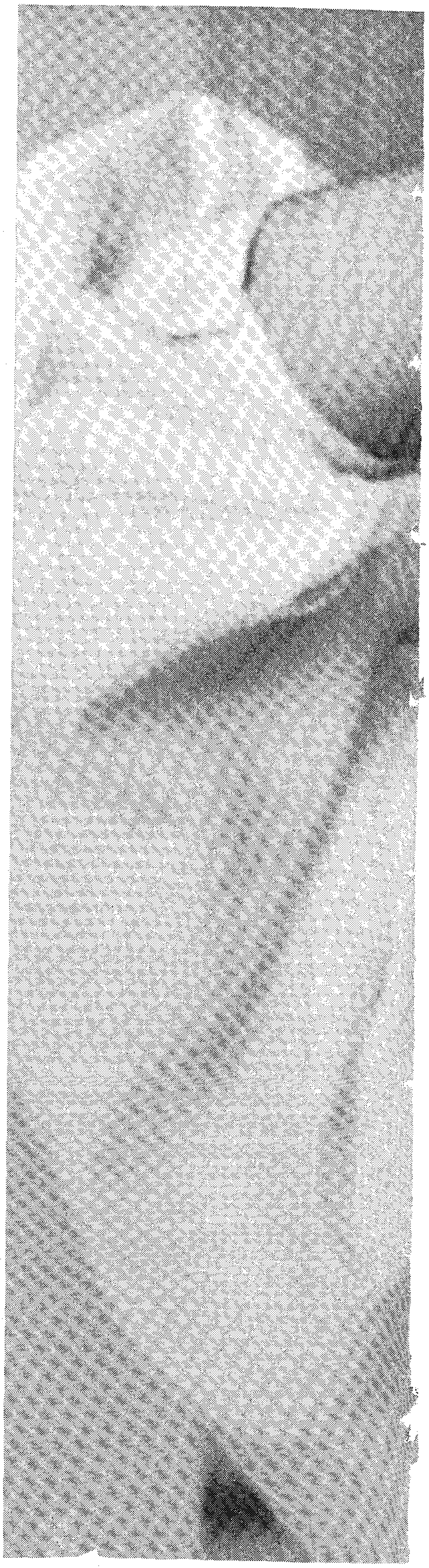

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PARIS

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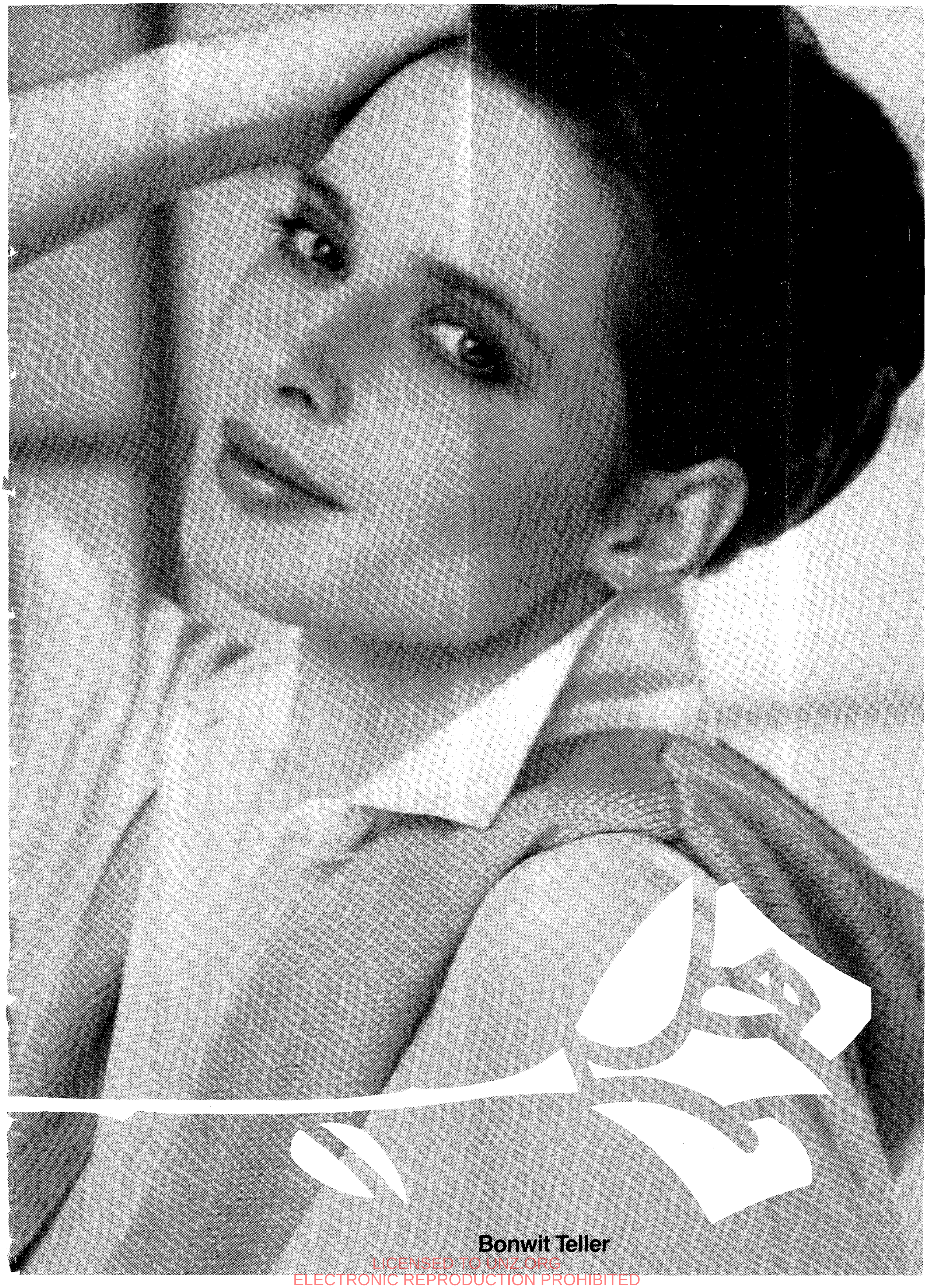

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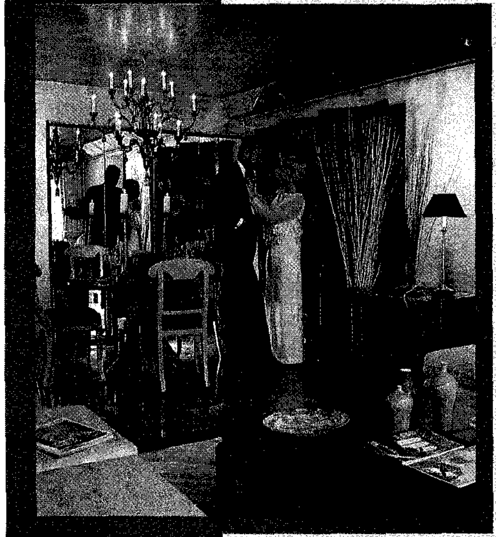

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LETTERS

Miami Nice

I NOW REALIZE THAT I AM NOT THE ONLY one who stays home on Friday nights so I can watch *Miami Vice* ["Men's Fashion: The High Style of *Miami Vice,*" by Wendy Goodman, March 25]. My favorite image is from the pilot, when Crockett and Tubbs are on their way to the big showdown. With the *noir* shadows and colors and the Phil Collins song "In the Air Tonight," oh, Lordy, I could feel the tension. This show has really had an effect on my opinion of the networks. They are willing to take chances and show realistic programming. The show has also changed my thoughts on how the perfect man should dress. It used to be jeans and a polo shirt. Now it is a $600 Armani jacket and a $6 T-shirt underneath. Thanks, guys.

Robin C. McClary
Manhattan

THE SHOW IS A HIT. IT'S GOT GUTS AND intelligence, and it has shown that an avant-garde style is now acceptable from coast to coast. With so much emphasis on clothes in our society, I applaud the producers of *Miami Vice* for breaking the rules. Who would have thought a Hanes T-shirt would be the trend for summer '85? One person involved in the creation of that style has, I believe, been overlooked. Jodie Tillen, the costume designer, deserves recognition for blending expensive Italian savvy with the relaxed American attitude. We have worked together many times, coordinating the wardrobes of Crockett and Tubbs, and I can tell you that this lady knows her business. I assist many designers at Barneys with characters who are more typically dressed, but Jodie deserves as much recognition as the well-publicized designers we hear so much about. Brava!

Jon Giswold
Manhattan

The High Cost of Healing

"THE DOCTORS' DILEMMA" [BY SUSAN Squire, March 18] does an excellent job of outlining the dimensions of the malpractice problem. The explosion of suits has raised the rates for even a relatively low-risk specialty such as mine (internal medicine) from $100 a year (in 1959) to over $7,000. There is no such thing as an unworthy suit in the eyes of the plaintiff's lawyers. They actually run no risk when they take on a client, since almost every

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April 23-April 28, 1985

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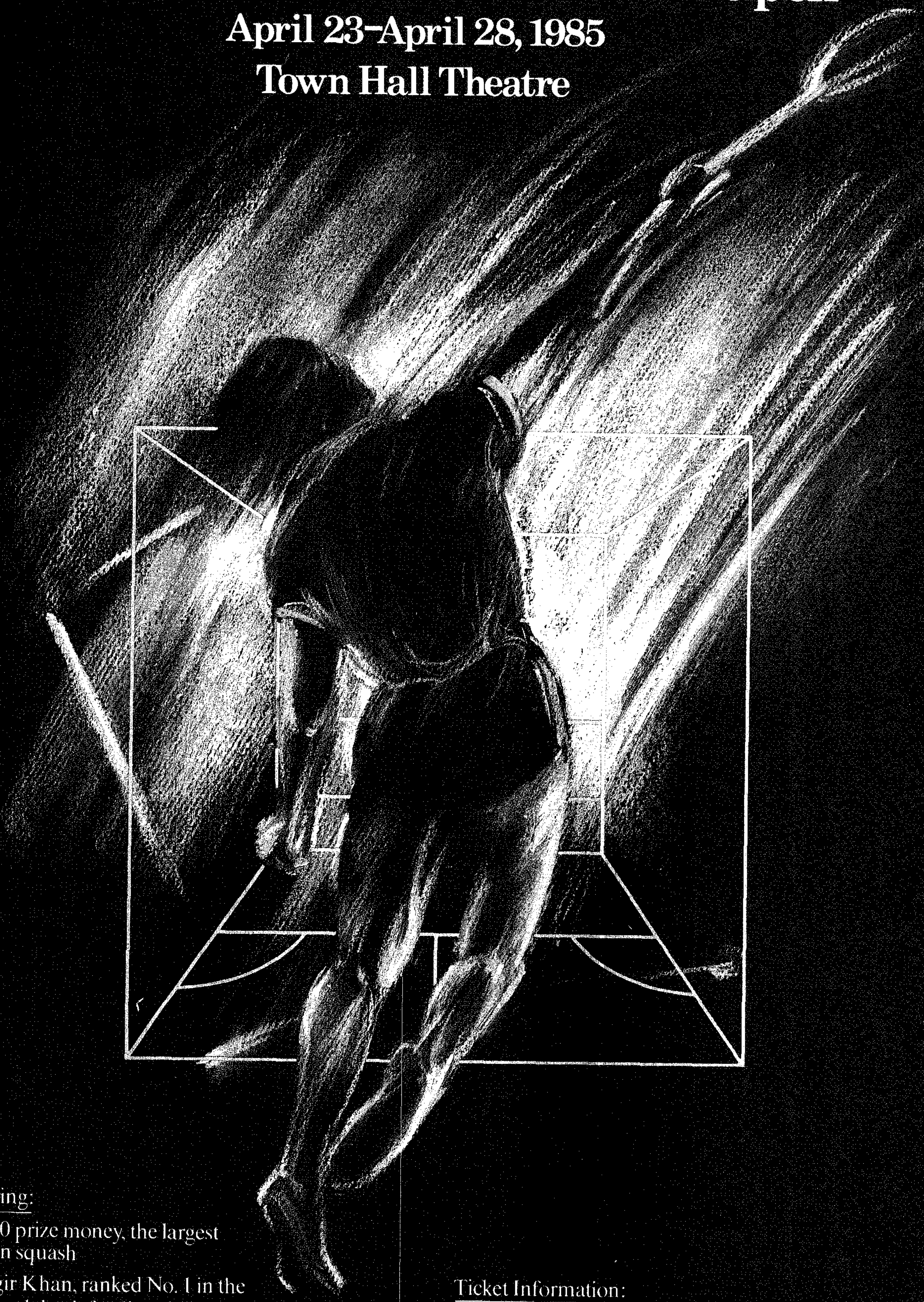

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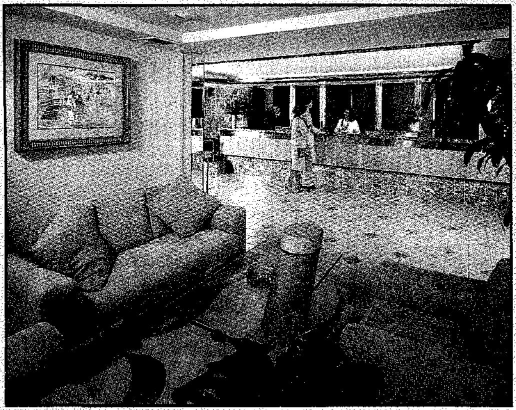

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Sherwood P. Miller, M.D., F.A.C.P.
Bethpage, N.Y.

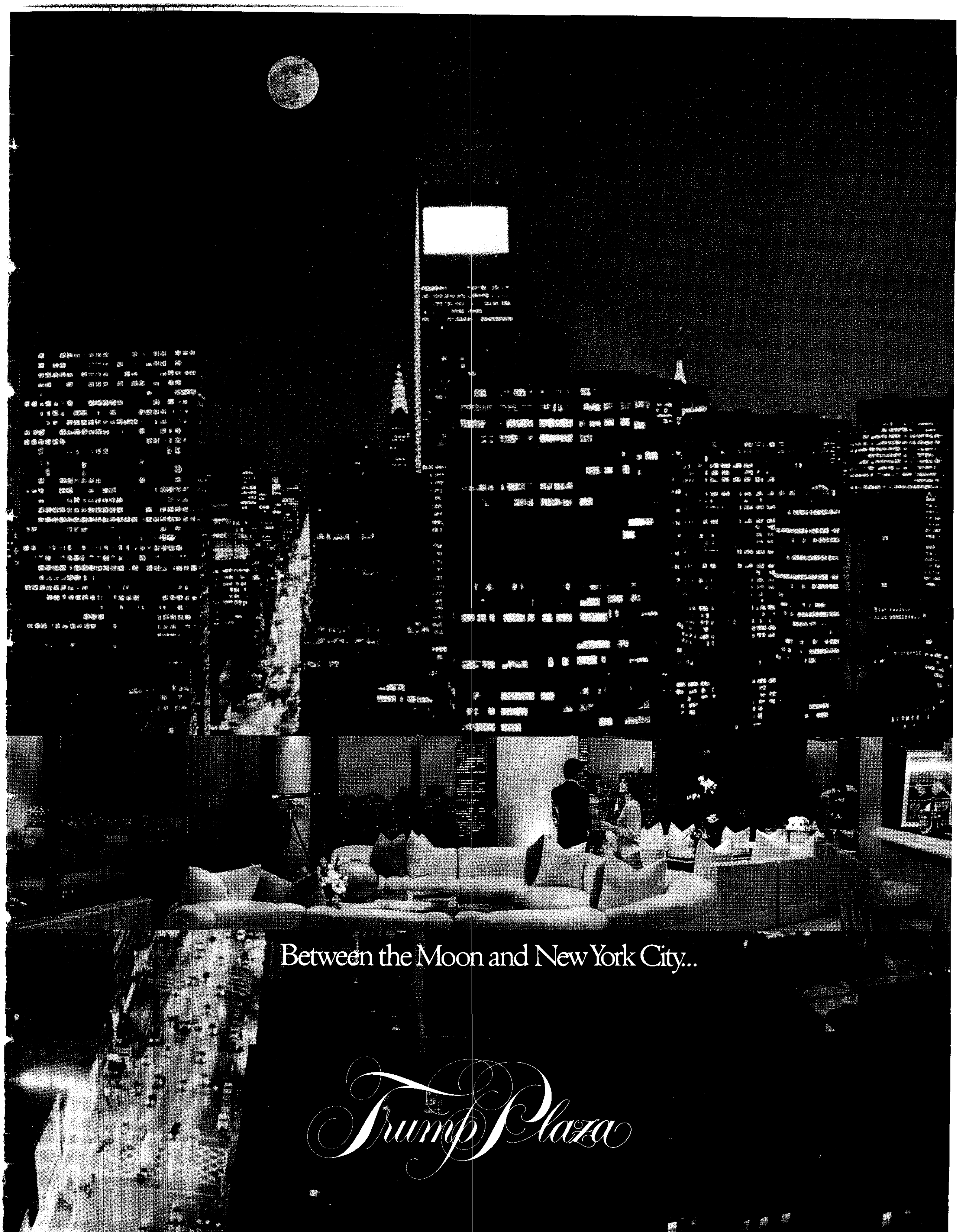
I FEEL THAT THE REAL PROBLEM WITH medical-malpractice insurance is that premium rates are determined without any regard for the real needs of the insurance companies. Medical Liability Mutual Insurance Company (MLMIC), the state's largest malpractice insurer, amassed $162 million last year for a total of $1.5 billion in assets in just ten years of business, making it one of the larger companies in America. So far, it has not paid one single premium dollar for claims or for any other expenses, because its income from investments has always been enough to pay the bills. MLMIC has just asked for a 60 percent premium increase, although there is—I feel—no real need for it. Insurance companies are able to squeeze physicians by placing a theoretical value on every claim that is filed. This value is termed a "liability." The insurance companies use these theoretical liability values to demonstrate an "actuarial" need for higher premiums. MLMIC has experienced rapid prosperity while crying poverty over its theoretical losses. Of course, every claim filed against an insurer won't become a real liability. Physicians are paying more and more real money for theoretical losses, and the insurance companies are becoming rich in the process.

Fred Queller
President, New York State
Trial Lawyers Association
Manhattan

I WAS GRATIFIED TO READ THAT I AM NOT the only obstetrician-gynecologist in her late thirties who has already seriously considered leaving the field because of the malpractice situation. Practicing medicine loses its appeal when my first thought must be to avoid suit, not to provide the best care. Malpractice has taken the fun out of what was once a happy field. Dermatology is beginning to look very attractive.

Marcia J. Coleman, M.D.
Philadelphia, Pa.

AS A REGISTERED NURSE, A PROFESSOR of nursing, and a psychotherapist specializing in the treatment of emotional reactions to physical illness, injury, and disability, I have done extensive consulting work with attorneys in the area of medical malpractice. While some ambulance chasing does occur, most medical-malpractice attorneys conscientiously seek redress for serious wrongs suffered by a generally unsuspecting and medically naïve public. As I pore over often erratic, sketchy medical records, I am ap-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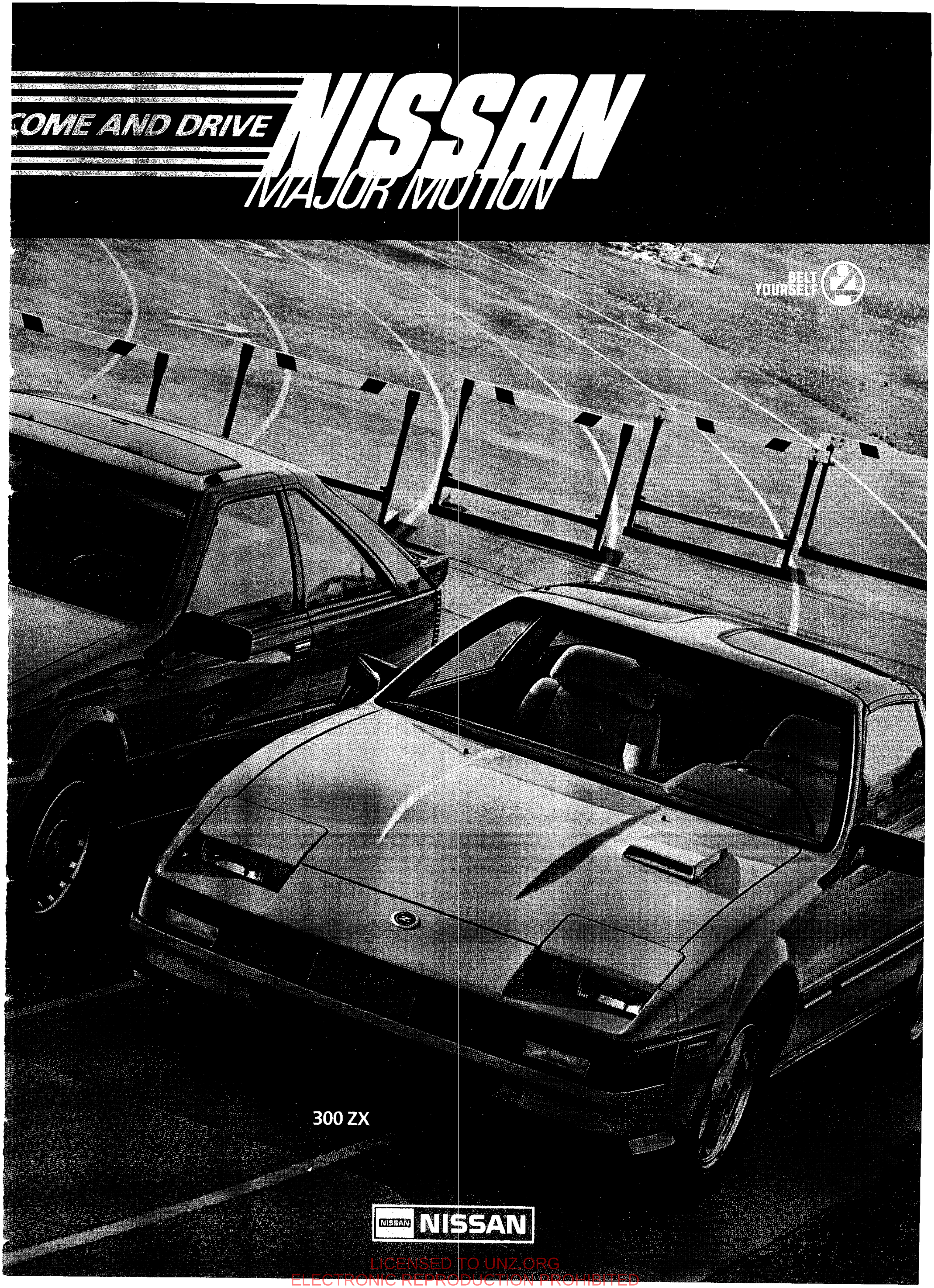
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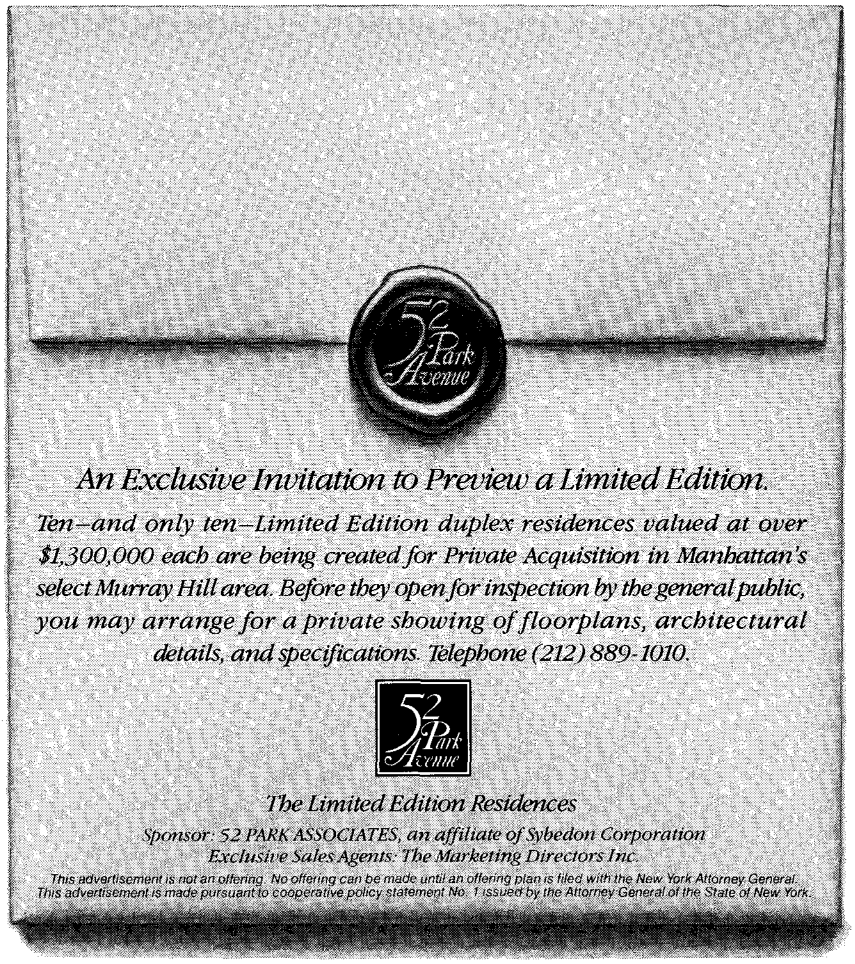
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palled by the quality of care often given in our best hospitals. Medical-malpractice suits can be seen as the public's response to the medical profession's failure to remove the incompetent from its ranks. How many doctors have been removed from practice by professional or peer action? If medical-malpractice suits do not drive the incompetent from the profession, what will?

Carol S. Kleinman, R.N.
Manhattan

IN SQUIRE'S ARTICLE, CHERYL FRANKLIN, administrator of Risk Management at Presbyterian Hospital, was quoted as saying, "No one has ever sued us for performing a cesarean, only for not performing one at all or not soon enough." This is not always the case. I represent a woman whose child was taken prematurely by cesarean at another hospital. As a result of this premature cesarean, done at the doctor's recommendation and without testing, the child, with immature and insufficient lungs, died shortly after delivery. More than one medical expert has called this "gross negligence." While money ultimately becomes the issue in a malpractice case, the real issue is quality medical care. It is time that doctors understood that their medical license is not a guarantee of success.

Alan S. Zwiebel
Attorney, Zwiebel & Brody, P.C.
Kingston, N.Y.

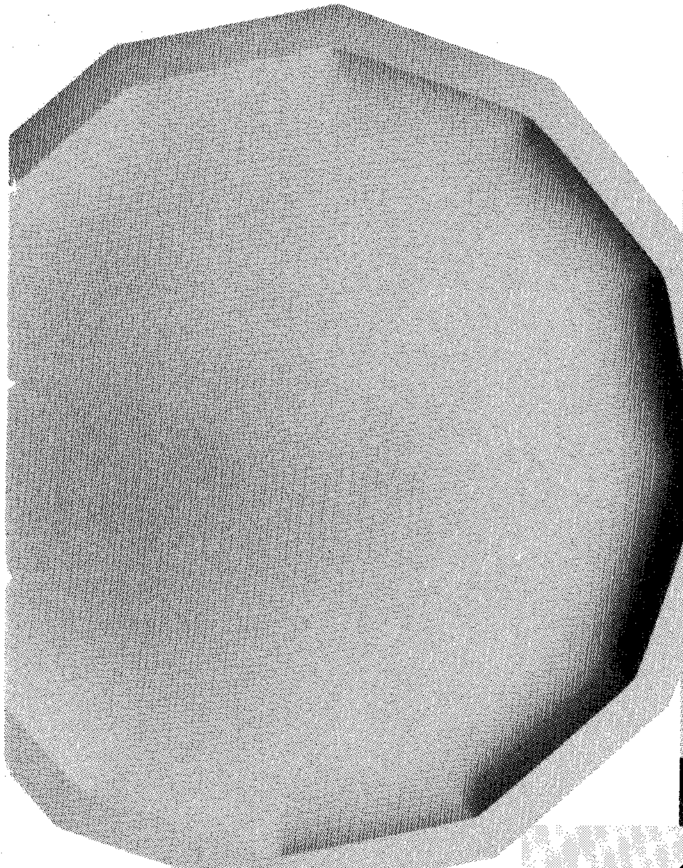
Apologies Notwithstanding . . .

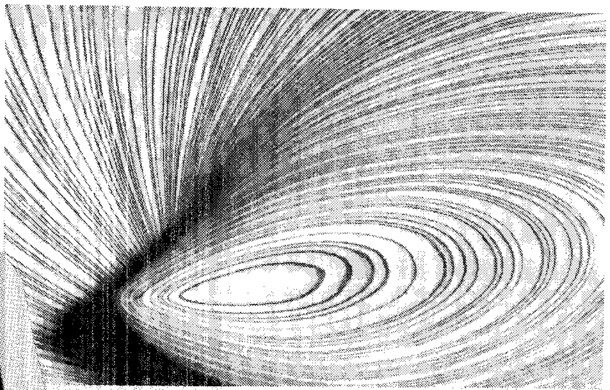
IT WOULD SEEM FROM JOHN SIMON'S "expression of regret" ["Letters," April 1] that he believes his remarks were merely unclear and therefore misunderstood. I suggest that Simon was not so much misunderstood as he was revealed. Simon's role as a theater critic allows him to evaluate the quality of a person's work. It should not allow him to call into question that person's right to work or—in the case of his most cruel remark—that person's right to live. I believe that you can teach an old dog new tricks. I am not interested in Simon's apology. I would instead love to see him take this entire experience to heart and learn an invaluable lesson about tolerance, compassion, and—if nothing else—the basic courtesy one human being should extend to another.

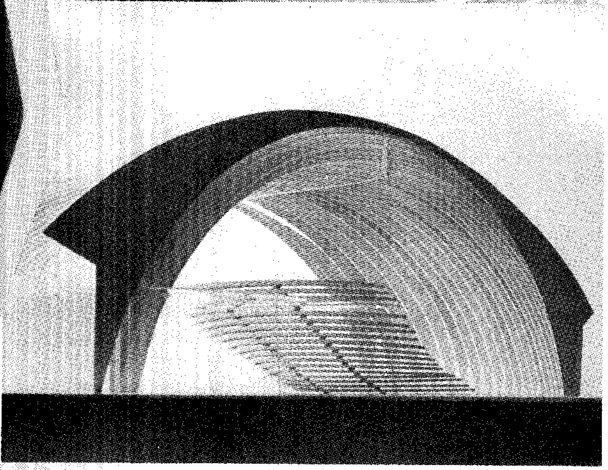
William Wesbrooks
Manhattan

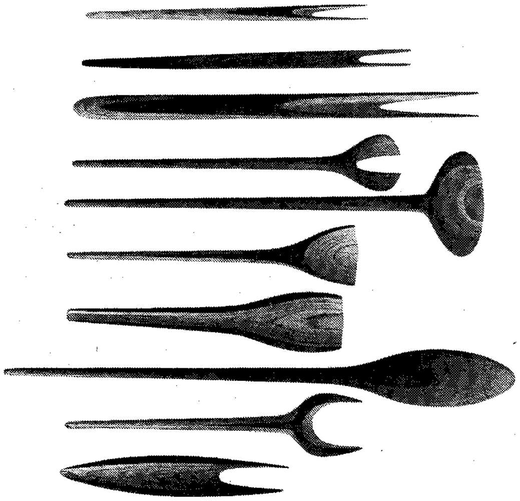
BECAUSE OF HIS MISOGYNY IN THE EARLY days of the women's movement, I never would have dreamed I'd write on behalf of Simon. But the man did gradually learn, and it's better late than never. Now he's been stupid and wrong again, but we may hope for a faster learning curve in the future.

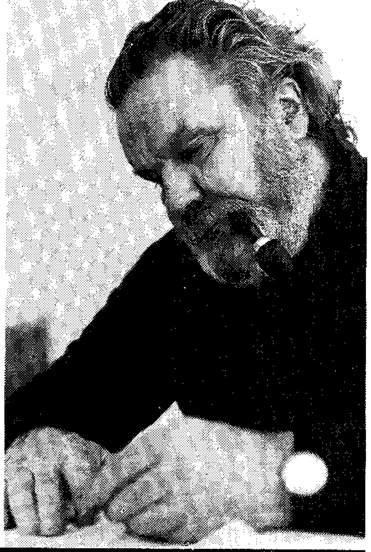
Marian Sutta Unver
Manhattan











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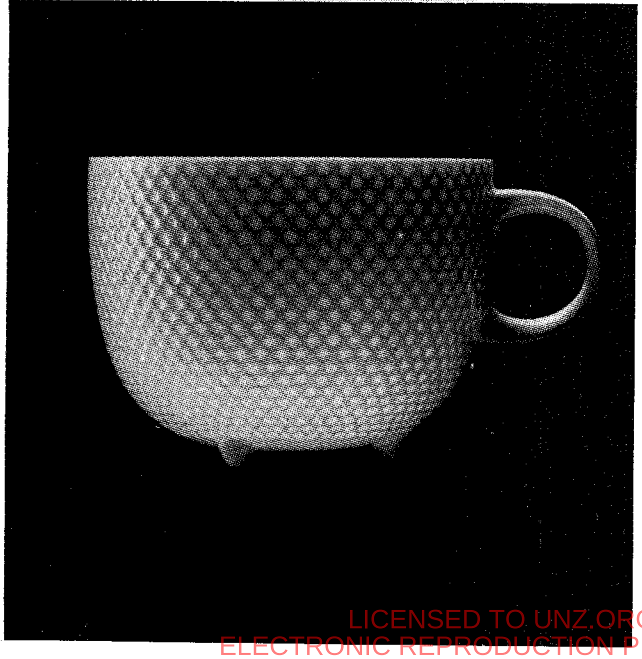

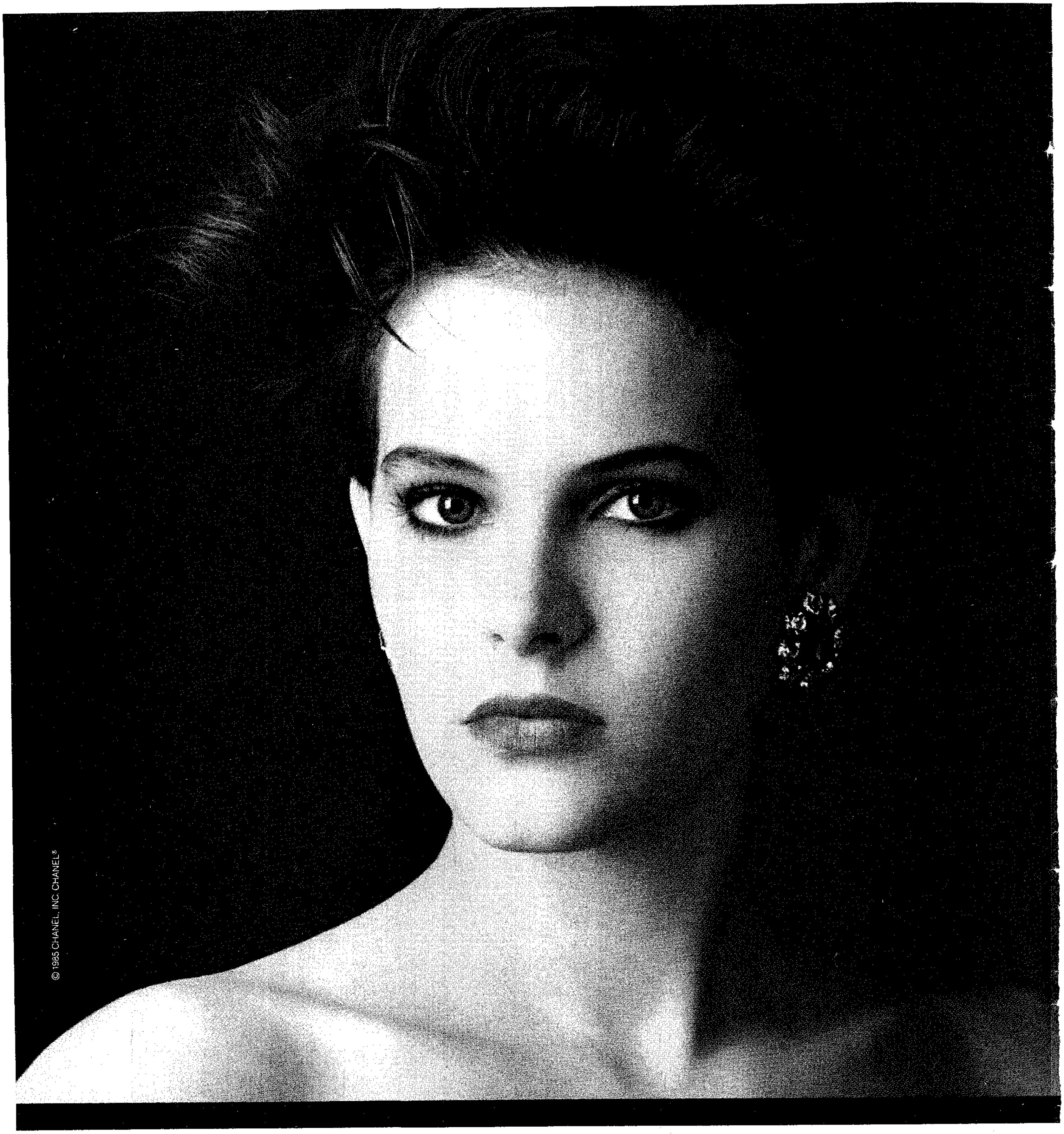

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INTELLIGENCER

BY SHARON CHURCHER

Summer-Share Scare

THE MAYOR OF OCEAN BEACH HAS REtained a private eye and a high-powered political-consulting firm for an unusual campaign—against selling weekend shares, which is illegal in the Fire Island community.

"Looking for a loud, hard and fast environment? Don't plan on Ocean Beach," says an ad that the firm, Geto & deMilly, put in the *Village Voice* "Summer Shares" section this week. The private eye will answer any suspicious ads.

"People have the view that anything goes on Fire Island. We want to get the word out that we're a great family community," said Mayor Tom Schwarz, a Manhattan lawyer. Ocean Beach will lure *desirables* with ads in the *Times*'s real-estate and camp sections.

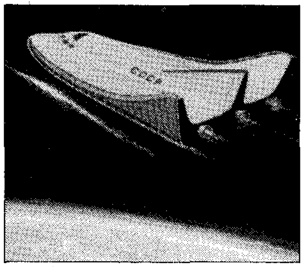
Those Bill Kurtis Rumors

WHAT'S THE HOTTEST RUMOR IN CHIcago? That *CBS Morning News* anchor Bill Kurtis is going back to a station there for $2 million. Who's behind the rumor? Kurtis's agent, Donald Ephraim, said he's not, though he is aware of the talk.

A rash of stories in the Chicago media have reported that Kurtis doesn't like his new co-anchor, Phyllis George; doesn't like getting up in the morning; doesn't like being a small fish in a big pond; and doesn't like being number three in the ratings. One such story was by another Ephraim client, Gary Deeb. "Everybody assumes everything Gary does he gets from me," said the agent. "That's false. No one called me on these stories."

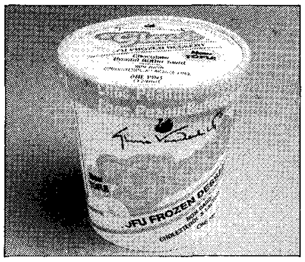
But *is* his client unhappy? "It's not clear that CBS has made the best use of Bill's journalistic skills," he said. How about that $2-million offer? "I'm not going to deny that," he said. "Everybody in Chicago has approached me about [hiring] Bill."

Kurtis: *Is Chicago calling?*



Soviet buildup: *Space plane.*

Vanderbilt: *Dietary drama.*



Glacé: *New stickers.*

'Star Wars' Book War?

THE HOOPLA LAST WEEK FOR THE PENTAgon's latest report on Soviet military gains was aimed, most observers assumed, at getting support for President Reagan's "Star Wars" program. But some conservatives claim the Defense Department was also trying to outflank a highly alarmist rival book, which is being financed by wealthy conservatives and points out that defense spending is below what Jimmy Carter budgeted.

The book, *Soviet Military Supremacy,* by Quentin Crommelin Jr. and David S. Sullivan, was submitted for CIA approval—because Sullivan is a former agency analyst—last December 27. Such reviews usually take 30 days, but the authors didn't get the go-ahead until mid-March, making it impossible, they say, for their work to be out before the Pentagon's *Soviet Military Power.* The Pentagon report was released April 2, two weeks early, charges one conservative close to the Pentagon.

The private work was deliberately delayed, this conservative suggested, because of its revelations—such as that the Reagan administration has spent $38 billion less in real terms on defense than Carter recommended. And that, meanwhile, the Russians have been testing a Darth Vader–style space fighter plane that can shoot down satellites. Crommelin notes that Reagan "owned up" to the defense-spending shortfall around the time the CIA finally cleared the book.

CIA official Chuck Wilson, who headed the review of the book, said clearance took so long because Sullivan was dilatory in providing the agency with some of his sources. And Pentagon spokesman Lieutenant Commander John Woodhouse denied that the publication of the department's report had been accelerated. "I've never even seen their book," he said. He probably will: Crommelin says that 2 million copies will be distributed.

A Tale of Tofu: Gloria Vanderbilt Runs Up Against the Rabbis

THE WAY GLORIA VANderbilt's new tofu frozen dessert, Glacé, has been marketed isn't quite kosher, rabbis whose "endorsements" appear on the cartons said last week.

"They used my endorsement without even telling me," Rabbi Bernard Levy told *New York.* The rabbi's O.K. Laboratories symbol, printed on several thousand cartons, signifies a "neutral" product that can be eaten with either meat or dairy products by Jews who observe dietary laws. "I made them destroy two truckloads of tofu right in front of my man and told them to come back with a new batch," said Levy, who later put ads in the *Jewish Press* warning readers about his endorsement on the cartons.

Frusen Glädjé, the Glacé distributor, didn't go back to him, the rabbi said. Instead, it went to another rabbinical authority, the Orthodox Union. And the thousands of O.K.-marked cartons? Frusen Glädjé, which had already shipped some, sent crews to stores to cover Rabbi Levy's marks with O.U. stickers. Still not right! Union's Rabbi Menachem Genack said last week that only the plant, not the tofu, was approved.

Frusen Glädjé's lawyer, Herbert Tenzer, contended that Rabbi Levy knew about the O.K.-marked cartons and said the firm voluntarily destroyed the first tofu when the rabbi objected to it. As *New York* was going to press, Genack called to say the product was approved.

Photographs: top, A.P./Wide World; center top, Department of Defense; center bottom, Ron Galella; bottom, Jennifer Lèvy.

The Bottom Line/Dan Dorfman

THE BIG GRAB

Everybody's doin' it: *The talk touches scores of companies.*

Takeover Frenzy

THE TALK IS ALMOST ENDLESS: IS SOMEONE preparing another unfriendly run at Phillips Petroleum? Will CBS, anxious about fending off a possible takeover, try to buy Disney? Or will it turn to General Electric as a white knight? Is there an impending offer for Sperry Corporation, maybe by Ford? Is corporate raider Irwin Jacobs, a recent buyer of Gulf & Western Industries, readying an offer to add a chunk to his ITT holdings? Will Allied Corporation go after Textron or the Signal Companies? Will Reynolds Industries—or maybe Philip Morris—go after PepsiCo? Is MCA a takeover target, perhaps by Time Inc.? Could there be a leveraged buy-out of UAL? Is Meshulam ("I'm the Greatest") Riklis of Rapid-American Corporation planning a bid for F. W. Woolworth? Or Allied Stores?

This is some of the speculation stirring Wall Street these days as takeover fever turns frenzied. Sparking this latest commotion are two multi-billion-dollar mergers—American Hospital Supply with Hospital Corporation of America, and ABC with Capital Cities Communications—plus T. Boone Pickens's latest escapade, his hot pursuit of Unocal. The big incentives for investors, of course, are the huge profits to be made in deals like these.

Takeover talk seems to be touching scores of companies in virtually every industry—InterNorth, Asarco, Time Inc., Zenith Electronics, AMF, National Distillers & Chemical, and Warner Communications are just a few others being mentioned. Whether there's any validity to these stories is anybody's guess. But what's significant is that a number of Wall Street's hottest players are betting big bucks in at least some of these cases.

One positive sign for the market: Buy-out fever is conveying a strong message that lots of stocks remain undervalued despite the stock market's sharp rise earlier this year.

Last year, there were 2,543 merger announcements, the highest number in ten years. The announced deals (which also included divestitures of company divisions and leveraged buy-outs) added up to a record $122.2 billion. This year, another record could be set, some pros say.

Why all this activity now? There are several essential reasons:

☐ Interest rates have dropped, making it cheaper to finance a deal.

☐ The brigade of corporate raiders (the likes of Pickens, Jacobs, and the Canadian Belzberg family) is growing amid increasing recognition that many weak managements will buy out the holdings of their unwanted suitors at a premium well above the current market price or run to a white knight. Either way, the raiders score big profits.

☐ The business environment is much less regulated.

☐ It's cheaper to buy than to replace a company's assets.

☐ Many banks are aggressive in lending money for buy-outs, and investment bankers, such as Drexel Burnham Lambert, are developing more creative financing techniques.

As Don Carter of the Carter Organization, the leading proxy fighter, puts it, "It's no longer a question of an ability to raise money to do a deal; it's only a question of what price the buyer is willing to pay."

Tomi Simic, vice-president of research at Chicago's W. T. Grimm & Company, a leading merger maker and tracker, predicts the high-tech and health-care fields will be the leaders this year in the merger-and-acquisition game. Her reasoning: In the high-tech industry, increasing competition will force many smaller, weaker companies to go the acquisition route to ensure survival. In health care, new Medicare guidelines cutting down payments will make for anemic profit growth, leading to increased industry cost-cutting and competitive pressures, with industry leaders snapping up those companies with less financial muscle.

One of the country's most feared corporate-takeover artists, 49-year-old Carl Icahn, tells me that there are still many undervalued companies around, in large part because of "deadwood in management." As long as this situation exists, there will be more takeovers, he says. Icahn is estimated by sources to have made well over $100 million personally through his takeover efforts. "I intend to be as aggressive as ever," he says. "I enjoy making money."

Joe Flom, one of the most active attorneys in corporate-takeover struggles, also sees takeovers continuing at a fast pace. "The academics show it to be a good thing by making organizations more efficient and maximizing stockholder assets [by creating higher stock prices]," he says. Flom says that Congress might seek some changes, but he thinks that would be a blunder. Moreover, he doubts it will occur. There are some isolated abuses to be dealt with, says Flom, such as excess settlements with the managements of acquired companies. "But we've got the best functioning capitalism system in the world, and as it's said, 'If something ain't broke, don't fix it.' "

Practically every market player is touting some takeover candidate these days. But one man who's compiled an enviable record of picking undervalued companies that either were acquired or went private is Mario Gabelli of Gabelli & Company, a small, institutionally oriented brokerage firm. Among his winning

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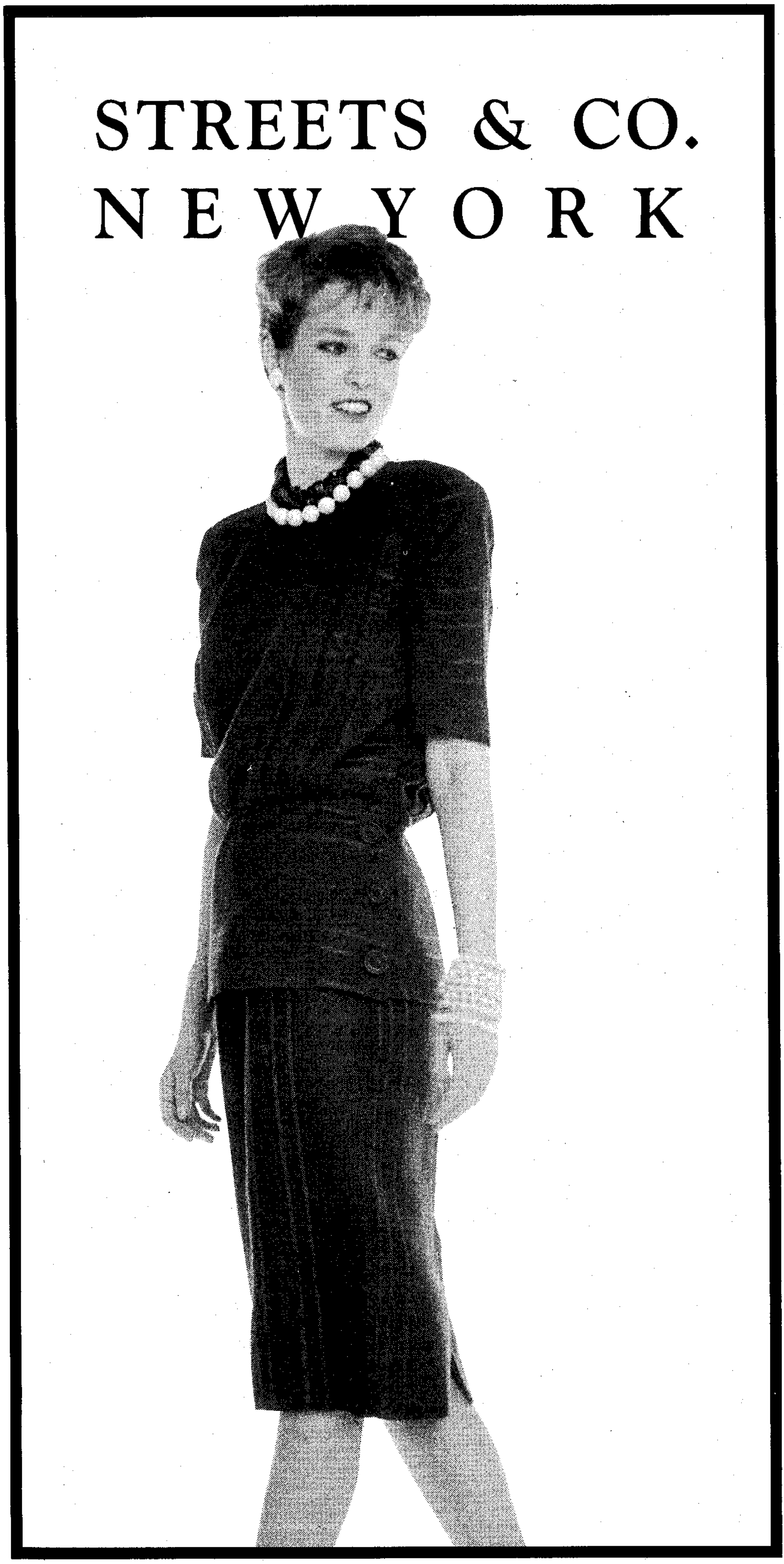

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picks have been Cowles Communications, Wometco, the Outlet Company, and Amerace. His philosophy: "We try to buy shares of businesses at 50 cents on the dollar and then evaluate the time frame in which that spread will narrow." That spread, as Gabelli defines it, is the difference between the public market (the stock price) and the private market (the price a knowledgeable businessman would pay to buy the whole company).

Given his view that pockets of corporate America still offer substantial values to potential buyers in spite of the market's rise, Gabelli expects a continued strong flow of takeovers or leveraged buy-outs. Here are ten of his favorite target companies, together with their recent stock prices and Gabelli's potential buy-out prices in parentheses:

Transway, $34 ($40 to $48); Rollins Communications, $22 (over $30); GenCorp, formerly General Tire, $41 (over $70); Brad Ragan, $16 ($22 to $25); Kerr Glass, $11 ($17 to $20); United Cable Television, $38 (close to $50); Di Giorgio Corporation, $14.75 ($20 to $22); Hudson General, $19 ($30 to $35); Pittway, $70 ($110); and Warner Communications, $26 ($35 to $45).

A number of money-management firms savvy enough to play the takeover stocks (be they real or rumored deals) are racking up hefty profits in this climate. One case in point is JRO Associates, a small, aggressive New York–based money-management firm supervising about $11 million of funds. Run by two sharp traders, John Oppenheimer and Marc Howard, JRO has racked up a 20 percent gain since November 1, with takeover plays a big factor. That's more than double the 8 percent gain of Standard & Poor's 500-stock index in the same period. Among the deals JRO has caught (through stocks and options) are ABC, Hilton, McGraw-Edison, Phillips Petroleum, Unocal, and Crown Zellerbach.

Oppenheimer explains their strategy: Be ultrasensitive. Play an industry in which something has happened, so there's a trigger. Look at the cash flow and assets to judge if the company seems undervalued. In communications, ABC fit the bill on all three points. A couple of cable-TV companies had already been acquired, including Wometco. There was a change in the law concerning the number of radio and TV stations a company could own. And ABC's assets appeared considerably undervalued. When the ABC rumors started, says Oppenheimer, an investment made sense.

JRO's current plays in the takeover game are not necessarily all takeover-oriented but include companies that might restructure assets (by selling a subsidiary, for example) to enhance corporate values. Its main picks: Asarco, Fluor Corporation, Time Inc., Consolidated Oil & Gas, and Mobil. ■

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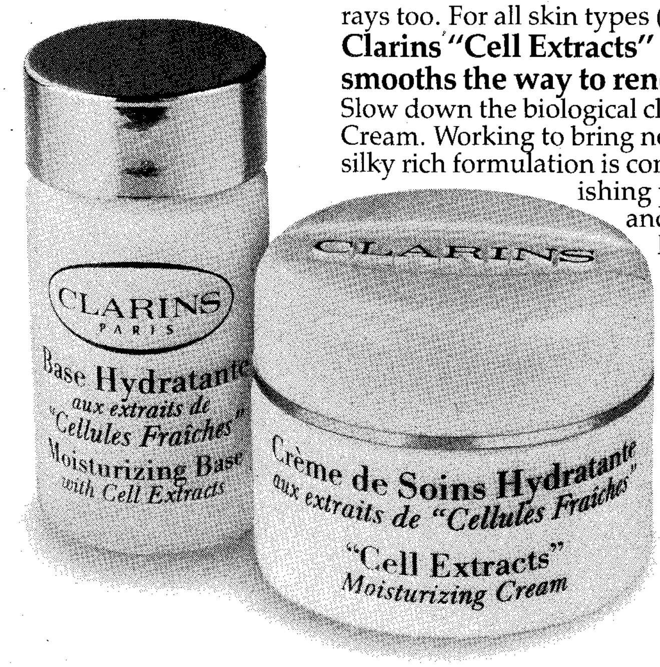
Slow down the biological clock with Clarins Moisturizing Cream. Working to bring new vitality to the epidermis, its silky rich formulation is concentrated in cell extracts. Nourishing plant oils help restore moisture and UV filters provide protection. Recommended for evening use.



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The mark of a good reporter is not simply to report a story, but to scratch for the story underneath the story.

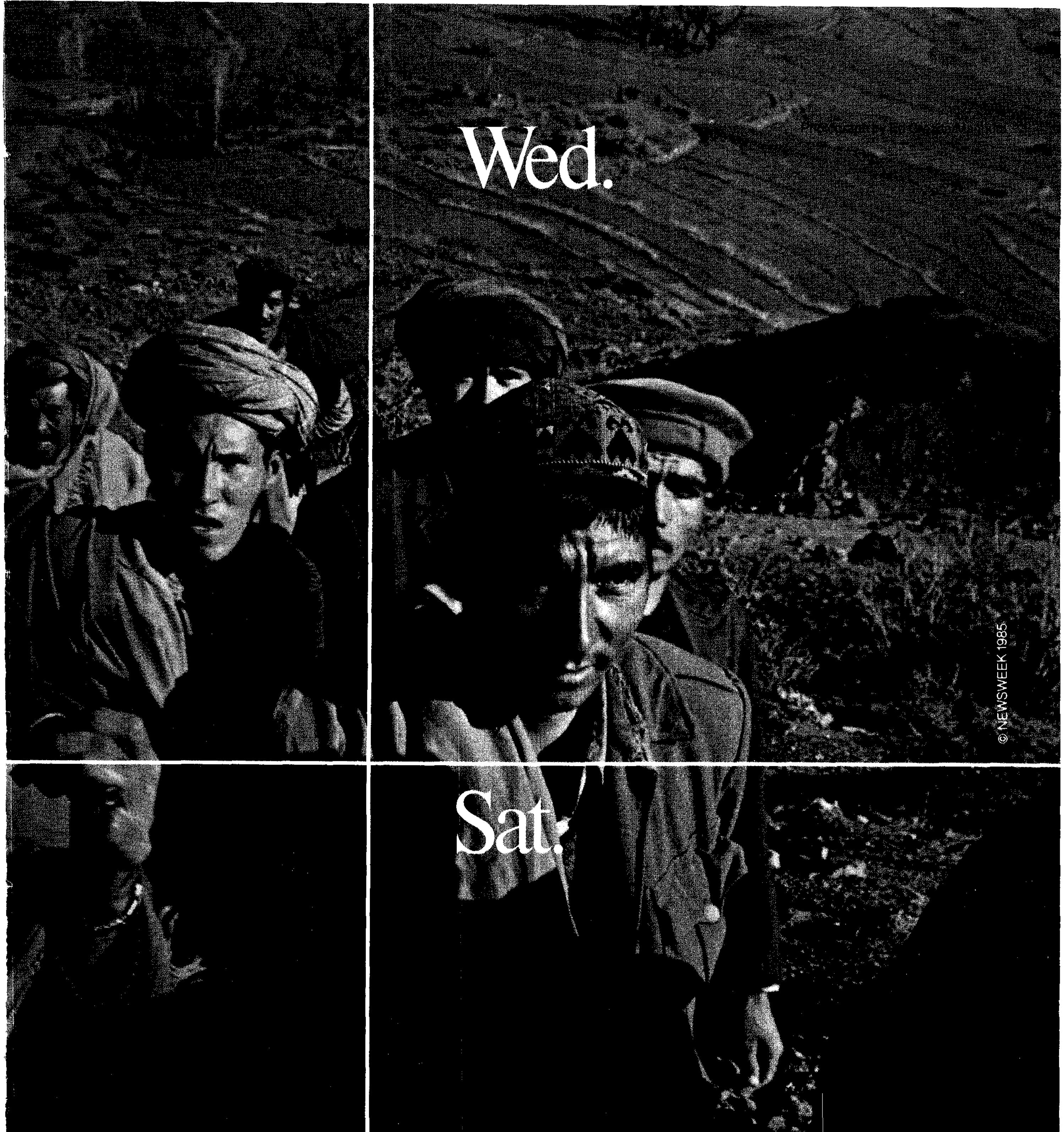
The week of June 4, 1984, Newsweek's Patricia J. Sethi scratched and hit pay dirt.

Not only did she get an exclusive interview with Afghan President Babrak Karmal, his first with an American publication, but Sethi actually convinced Karmal to grant her an unprecedented helicopter tour of a key Soviet battle zone.

It marked the first time a Western reporter had been allowed by the government into Afghanistan to witness Soviet military operations. And Sethi's report provided the outside world with the first piece of solid evidence that the Soviets are indeed gaining ground against the Islamic guerrillas.

For Patricia Sethi, Afghanistan proved to be just one in a number of scoops she was able to capture last year.

As our U.N. bureau chief,



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Sethi has used her contacts there to great advantage. On New Year's Day last year, Fidel Castro granted her his first interview with an American reporter in over five years. President Pinochet of Chile met with Sethi for his first interview with an American reporter in 10 years. And her interview with

Vietnam's Prime Minister Pham Van Dong was a catalyst in the administration's efforts for the release of all Amerasian children in Vietnam.

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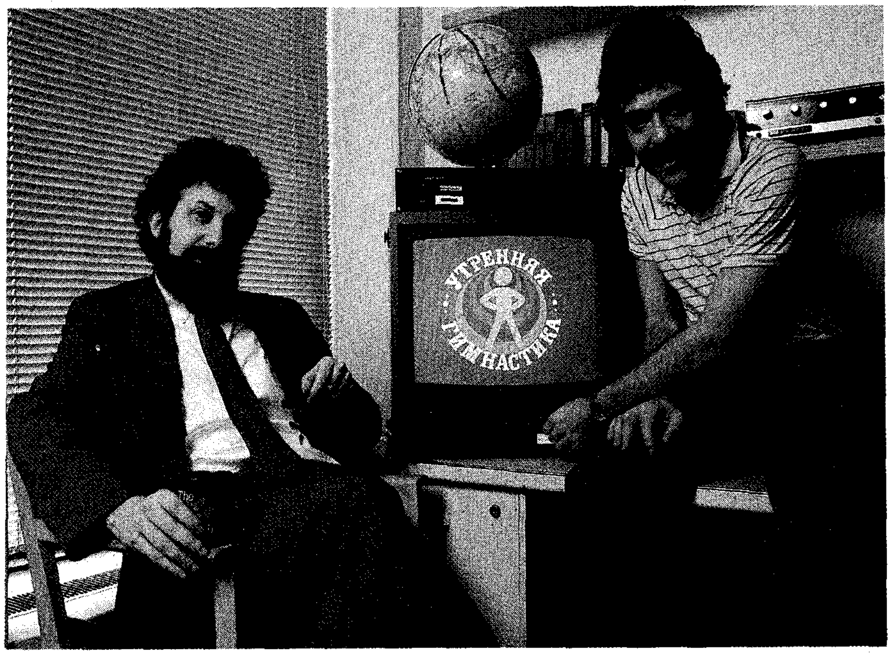


See it now: *Jonathan Sanders and Ken Schaffer follow a live newscast from Moscow.*

It's Saturday-Night Video

THE SHOW USUALLY BEGINS AROUND 5 P.M., New York time, on Fridays or Saturdays. That's after midnight in Moscow, and the Ghorizont communications satellite, normally used to transmit news and informational programming back and forth among Mother Russia and the Eastern-bloc capitals, has officially gone dark for the night. "That's when the weird stuff starts flying around," says Ken Schaffer, one of a growing band of satellite hackers who tune in on the world's communications-satellite traffic with their rooftop and backyard antennas. Ghorizont ("horizon" in Russian), Schaffer reports, "offers MTV-style video," including Pink Floyd and Kiss concerts and such movies as *Star Wars* and Bruce Lee chop-sockees.

How this newest MTV—Moscow television—came by rock stars and Luke Skywalker is anybody's guess. Schaffer suspects that Havana, the Soviet bloc's westernmost earth station, might have plucked some programs off U.S. satellites, such as RCA's Satcom, which feeds U.S. cable systems, or Moscow itself may have recorded some of the transmissions of the U.S.'s global Armed Forces network. He also guesses that the phantom transmissions are the work of bored technicians on duty at Soviet earth stations. To break the monotony of monitoring dials, Schaffer says, "you bring down somebody else's signals and fire them out to friends at other stations. We all have outtakes, and I've done it myself."

If broadcast bootlegging by Soviet-bloc hackers doesn't yet call for a decision by the World Court or the attention of Jack Valenti and the Motion Picture Association of America, it is making some other people sit up. What goes up in the Soviet Union must also come down—and given the broadcast range (footprint) of the high-flying Soviet communications satellites, it can come down along the East Coast of the United States. Russian television—regularly scheduled programs and extras like the Friday- or Saturday-night videos—can be as close to New Yorkers as a turn of a dial, with the proper receivers. Schaffer and his friends are building reliable antennas that tune in on this TV, and they hope to lift these rigs from the backyard league and into the hands of American news organizations for use in their routine news coverage. When that happens, the evening news may never be the same again.

Marshall McLuhan, of course, spun out his ideas of a global village created by communications satellites and TV over two decades ago. The actual construction has proceeded steadily since the 1960s—somewhat unremarked, though, as distracted villagers dealt with such down-to-earth concerns as wars, oil shocks, and economic turmoil. Today, some 80 communications satellites—U.S., Soviet, Western European, Japanese, Chinese, and Indonesian—serenely orbit the Earth, facilitating downlinks (receiving) and uplinks (transmitting).

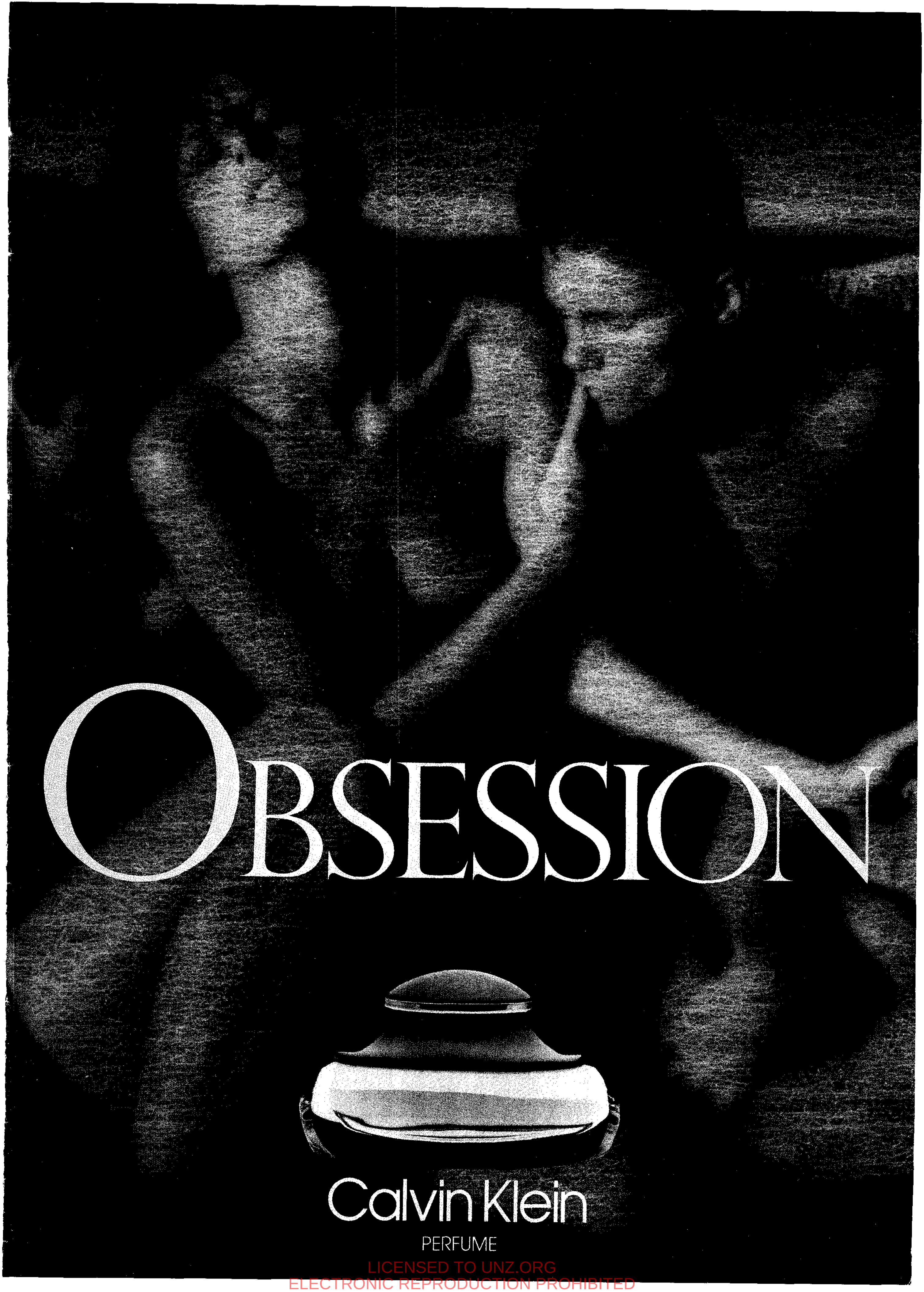
While Eastern-bloc countries exchange video via such satellites as Ghorizont, Western nations subscribe to the Intelsat communications consortium. Occasionally, East and West "borrow" from each other. Dan Rather and Tom Brokaw segments often show up on Soviet newscasts. CBS plucked Polish signals out of space for its coverage of General Jaruzelski's martial-law crackdown. When the Soviet bloc boycotted the 1984 Olympics and staged its own Friendship Games, Ted Turner shrewdly arranged for the Moscow games to be sent by satellite to his Cable News Network.

All in all, though, news use of Eastern-bloc TV has been spotty. A few years ago, Ken Schaffer went to NBC News to see a senior executive about putting up an NBC antenna to gather Soviet-bloc transmissions. According to Schaffer, the executive wanted to know only "how many program minutes of TV per year" he could count on for the various NBC news and information programs.

Schaffer wasn't able to think in such linear, cost-effectiveness terms. He has been playing with electronics ever since he got his first Heathkit ham-radio set as an eight-year-old in the Bronx. In his varied career, he has worked with entertainers and musicians, notably Jimi Hendrix, and has perfected both a cordless electric guitar and a cordless stage mike. He is 37, owns a business suit, and heads a company (Orbita Technologies Corporation of New York) that makes earth stations, but he still shows a childlike eagerness to make things happen: "I'm a rock and roller," he proclaims. The NBC executive, Schaffer thought, saw only the narrow window of opportunity. With Orbita's earth station, Schaffer says, "you just don't *access* passive TV signals, you can *cause* TV to happen."

McLuhan would have understood. But the NBC executive, since departed, didn't. Schaffer orbited over to CBS News, where he got a better reception. In fact, says Schaffer, a deal was about to be struck for a CBS earth station to monitor Soviet-bloc TV—until CBS's lawyers intervened. They were, he says, sensitive to possible Soviet objections. In print-news gathering, the doctrine of fair use allows some quotation, under specific circumstances, without copyright infringement; the electronic version of fair use would seem to allow video "quotations" of reasonable length, but CBS wasn't willing then to push the Russians. There was also

Photograph by James Hamilton.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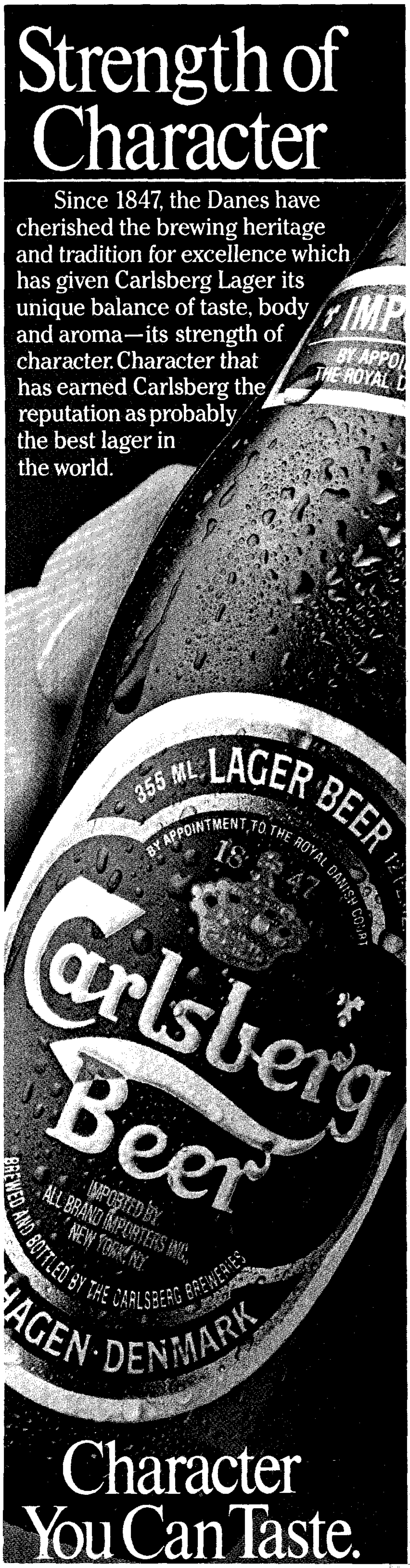
Calvin Klein
PERFUME



Strength of Character

Since 1847, the Danes have cherished the brewing heritage and tradition for excellence which has given Carlsberg Lager its unique balance of taste, body and aroma—its strength of character. Character that has earned Carlsberg the reputation as probably the best lager in the world.

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the matter of the West's Intelsat company and its American affiliate, the Comsat Corporation. For most of the global-village era, they have claimed the international-satellite-transmission business. CBS passed.

Now Schaffer is negotiating again—with a network he won't name, because, he says, the talks are at a critical stage. Today, the atmosphere is changing; the market-minded Reagan administration has let it be known that it opposes Intelsat's orbital grip on the satellite business, and that it wants other players competing to provide communications services. In addition, the cost of earth-station equipment has been coming down, from $250,000 to under $60,000. Schaffer believes he's ready to rock and roll again.

Network news executives need only take a $10 cab ride to Amsterdam Avenue and 118th Street to get an idea of what acccess to live Soviet-bloc TV can provide. There, on the Columbia University campus, atop the roof of the fifteen-story building housing the W. Averell Harriman Institute for Advanced Study of the Soviet Union, Schaffer has put up one of his $50,000 earth stations. The antenna—dish-shaped and painted red, naturally—points northward on an azimuth leading to a point 25,000 miles above Hudson Bay, Canada, where the Soviet Molniya satellites swing along (the Molniya—"lightning"—system brings Moscow TV to the northern and eastern reaches of Siberia, hence the satellites' high polar course).

In a twelfth-floor viewing room, Columbia language students polish their Russian, hearing it spoken by newsreaders, calisthenics instructors, and children's-show marionettes. The students and their teachers can also see, around 4 P.M., New York time, the main Soviet evening newscast as it is relayed to Siberia, several time zones to the east. The Russians call the program *Vremiya* ("time") and use a watch somewhat like that on *60 Minutes* as an opening graphic; the Columbia students call the program *Good Morning Siberia*. Because *Vremiya* is intended for Soviet-bloc use, Harriman scholars can watch the play, positioning, and nuances of such unfolding stories as the Gorbachev succession.

Jonathan Sanders, who did his graduate work at Columbia University and is now the assistant director of the Harriman Institute, got the idea for monitoring Soviet TV during a night on the town while he was in Moscow doing research. He remembers doing a lot of drinking and then watching TV and thinking, "Hey, this ain't a bad way to learn." Back in New York, Sanders, 34, heard about Schaffer's dish, set atop Schaffer's apartment building on West 58th Street. After three years of tinkering with suppressors and filters to deal with all of Manhattan's microwave interference—and developing a computer program to drive the antenna along a tracking path for the Molniya satellites—Sanders and Schaffer had *Good Morning Siberia* on their monitors.

One kick in watching the Molniya transmissions comes from knowing they're live—you are seeing what the Vladivostokians are seeing. Quite clearly, the news shown on *Vremiya* can be as eccentric as the Molniya orbit itself. The America portrayed on the program might consist of pictures of homeless grate people on Christmas Day, extensive coverage of the McDonald's-restaurant massacre outside San Diego, and a report on American Indian activist and sometime fugitive Dennis Banks (known now around Harriman, jokingly, as "the Soviet answer to Sakharov").

The major instruction comes from monitoring Soviet newscasts. Moscow and Central Committee speeches come first, no matter what else is happening in the world. Then comes the international news, followed by sports and weather. The word "news" may be something of a misnomer. Many items seem, to Western eyes, to be any-old-time features without a news peg. Most of these stories come under a heading that the Harriman researchers think of as "trends and tractors." A report on the construction of a new Moscow exhibition hall follows a rigid form: The material has arrived at the building site, the workers are working hard, the manager is managing, the trucks keep on trucking. Nothing untoward happens during trends-and-tractors time. A bland, controlled image emerges: As Sanders says, it's all one big commercial for the Soviet Union.

Often the real news is found in non-news programming. Sanders is fascinated by the current Big Event on Molniya—*The Unknown War*, an American-made account of World War II narrated by Burt Lancaster. He also fantasizes about doing an article for *Commentary* or writing an open letter to the Reverend Jerry Falwell and Senator Jesse Helms about Soviet children's programming. It would go something like this: "Hey, all you conservatives, do I have some great TV for you. It's full of positive reinforcement of pro-social behavior, along with patriotic values, respect for parents, and the authority of the state. Of course, it's Russian."

More seriously, Sanders the scholar believes that courses built around Soviet TV as a window into a closed society could, well, revolutionize the entire field of Russian studies. Schaffer the rock and roller believes something similar will happen to American ideas of the news when coverage is expanded through monitoring of the Ghorizonts and Molniyas. "We will find news that we can't even foresee now," he says. McLuhan would have understood that too. ▬

“Panasonic stays slightly ahead of its time—and right on top of the Baby Boom—by advertising in People.”

—Bob Greenberg
General Manager
Panasonic Communications Division

IF YOU'RE NOT SURE OF WHAT TO LOOK FOR IN A VIDEO SYSTEM. LOOK OUT!

Earlier this year the video world exploded! New systems. New formats. New features. Home video has experienced breakthrough after breakthrough.

But unfortunately now it's very difficult to break through all the confusion. Which system is best? Is the difference between VHS and Beta, Greek to you? What features are important? Do you want to tape just TV? Or tape just your family? Or both? And what should you look for in a camera?

Panasonic would like to help sort it all out. And help you make sure your first video system is good enough to be your last.

Panasonic
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How to choose the right video system.

Choosing the right video system is easy if you use a systematic approach. First you must choose among the three different systems.

Home recorders: Home video recorders record from TV. And play back prerecorded movies. The newest ones have multi-head design for a more stable picture. And some even play Hi-Fi sound.

Portable only systems: Portable video systems are making big news this year. They're primarily used for making home movies. But when it comes to recording from TV, they have some drawbacks. With many, you have to buy an optional tuner/timer. Some have such short recording times, they can't fit a full-length feature on one tape. And some can't play prerecorded movies.

Portable/home systems: These are the most versatile systems. Outdoors, couple the recorder to a video camera and make home movies. Indoors, link the recorder to its tuner/timer and record from TV. The latest systems have an incredible number of features built into smaller, lighter bodies. Some even have Hi-Fi sound.

Why VHS is the most popular format.

There are several formats including VHS™ and Beta. VHS gives you up to eight hours of recording on one tape. That's more than any other format. VHS is the most widely used. So your chances of trading tapes with friends are greater. Also there are more VHS movies and other programs available to buy or rent.

How do you make the right decision?

Ask yourself some basic questions. What do you want your video system to do? Record from TV and play back prerecorded movies? Make home movies? Or both? What kind of video system do you want? Which format gives you the most versatility? What features do you want? How important is sound quality? By answering these simple questions, you won't get lost looking for a video system.

Introducing the total VHS system.

Introducing the Panasonic PV-9600 portable/home recorder with true Hi-Fi sound. And the PK-958 color/sound camera. Outdoors, it's one of the most sophisticated portable systems available. And when you bring it indoors, something amazing happens. It becomes an advanced home recorder. Neat trick, huh?

The Panasonic system that does the thinking for you.

Together this new Panasonic camera and video recorder have electronic reflexes that respond to the action more quickly than you can. In less time than it takes you to say "smile," the camera focuses automatically. Adjusts for changing light. And sets sound levels. All by itself.

The camera that shoots by the light of just one birthday candle.

No ordinary video camera can hold a candle to this Panasonic. The new Panasonic PK-958 will actually catch the twinkle in a child's eye with the light from only one birthday candle. That's because this Panasonic has a ⅔" Newvicon® tube that can shoot in as little light as 7 Lux. Lux is a measure of a camera's light sensitivity. The lower the Lux, the better. 7 Lux means special moments like weddings and birthday parties won't become dim memories.

And this Panasonic has features that let it perform brilliantly in any kind of light. Like an 8:1 zoom that also has a built-in macro lens for extreme closeups. You can also see instant replays of what you just shot. Right through the camera's electronic viewfinder. There's even a built-in keyboard. So you can type titles on your favorite scenes. In a choice of sizes and colors.

The portable/home system that puts Hi-Fi sound in your video.

One moment you could be using the Panasonic PV-9600 to record your family. And the next moment you can use it to tape your favorite TV shows. Or you can use it to see prerecorded movies. Connect it to your stereo and it will even play back prerecorded VHS Hi-Fi tapes. And VHS Hi-Fi sounds incredible. Conventional stereo doesn't even come close.

The PV-9600 video recorder connects to its tuner/timer automatically. There are no cables to connect. It plays back an outstanding picture. Even in slow motion and stop motion. Thanks to our Tech-4™ technology. The Tech-4 multi-head design keeps the picture stable and eliminates snow and jitter. So you'll be able to closely examine every move in a football game or golf tournament. And to make it easy to find your favorite play or swing, this Panasonic has Omnisearch. It lets you scan a tape at up to 15 times normal speed in the SLP mode.

You can program the recorder to tape up to eight different shows. Even if you're away from home for two weeks. Plus it has a 26-function wireless remote control. And a 139-channel cable-capable* tuner. With all these features, no one outshines the Panasonic PV-9600.

Panasonic has video systems for everyone.

Panasonic has everything from economical home recorders, to sophisticated recorders with every feature you can imagine, including VHS Hi-Fi sound. There are even featherlight portable video systems made to let you and your imagination wander.

The Panasonic PV-8500 VHS recorder and PK-450 camera combine to give you one of our lightest, most portable, portable video systems. Yet despite the PK-450's minuscule size, it puts some amazing capabilities within your grasp. Auto-Focus. A 6:1 zoom. And a high-resolution Newvicon tube are just a few.

The PV-8500 portable video recorder fits in the palm of your hand. But despite its small size and weight, it records with the same vivid quality as our larger recorders. And with its tuner/timer, it'll record for up to eight hours from TV.

Panasonic also has all kinds of home recorders. From our feature-packed economy recorders. To the highly sophisticated PV-1730 with Tech-4 technology and VHS Hi-Fi sound with Dolby.† So you can experience movie theater sound right in your living room.

The technology in Panasonic video recorders is in our tapes, too.

Your video system is only as good as the blank video tapes you use. If you shoot with bad blanks, your picture's color will look dead. Washed out. Even the sound will suffer.

Load a Panasonic VHS blank into your recorder and you can't miss. Panasonic tapes have high-color saturation, and great sound. Because the technology that goes into our video recorders is also in our video tapes. There are three different grades of Panasonic video tapes: Standard, Super High Grade and Hi-Fi.

CompuFocus and Data-Grade. Only in Panasonic Color TV.

When you find it hard to tell the difference between the real scene and what's on your screen, you're watching a Panasonic Color TV. The only Color TVs with CompuFocus™ and Data-Grade.

CompuFocus is a sophisticated system of video optics and electronics. It separates each color electronically. Then filters it. And, shoots it through our advanced system of video optics for our sharpest picture.

In the future, television without Data-Grade won't make the grade. Data-Grade produces more dots per square inch than an ordinary picture tube. So you get a sharper, more natural picture. Plus more precise, easier-to-read letters and graphics. For computers, teletext and videotex. And the other important technologies of the 80's.

The Networks will have stereo. Shouldn't your TV?

Panasonic has everything from a tiny 1½" (meas diag) color TV. To 26" consoles. To a 60" projection TV. All the way to a giant 48-foot-wide color screen for stadiums.

It's no wonder that our latest Panasonic color TV will give you something that was once impossible. The CTF-2077R can actually receive full stereo broadcasts through its own integrated decoder, amplifier and stereo speakers. So when the Networks start broadcasting in stereo, you'll be ready.

All Panasonic products are designed by Matsushita Electric, our parent company. It's the world's largest and most experienced manufacturer of portable and home video recorders.

For additional information about the complete line of Panasonic video equipment that's just slightly ahead of our time, visit the Panasonic dealer near you.

Panasonic.
just slightly ahead of our time.

“In trying to determine the demographic profile of the portable audio and portable video product buyer, all our research points to Baby Boomers as the prime target for our high-quality products,” says Bob Greenberg of Panasonic, a brand long affiliated with People.

“Baby Boomers don't care about price. They want to make quality investments. State of the art fits in with their contemporary culture.

“Panasonic sells excitement to this exciting, dynamic Baby Boom group in one of America's most exciting publications—People.”

Panasonic, which has been part of American consumer electronics consciousness for 25 years, has made a deliberate effort to promote its high-tech image during the last decade. And that's paid off.

“There's a new feeling toward the brand,” reports Mr. Greenberg, who says that major retailers who previously did not stock Panasonic have called to order product. As he says, “it's unprecedented for accounts to chase a vendor—obviously our advertising in People is helping us make that happen.”

Baby Boomers. Trade awareness. Excitement. People performs for Panasonic by keeping the brand slightly ahead of its time—and way ahead of its competition.

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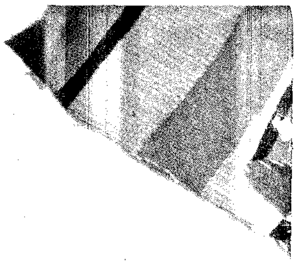
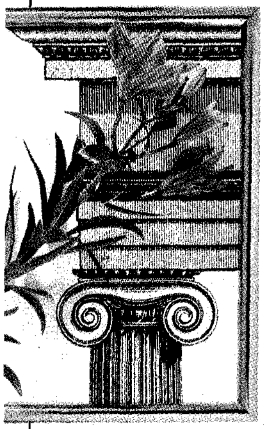


The true colors of Ionic, Doric and all their persistent offspring.

Since its first flowering several dozen centuries ago, the Greek style has been making successful comebacks in almost every era from the Romans on. The latest "return performance," after a disappearance of some decades, is going on right now. Hardly a "new" room can be seen without a column or two standing around.



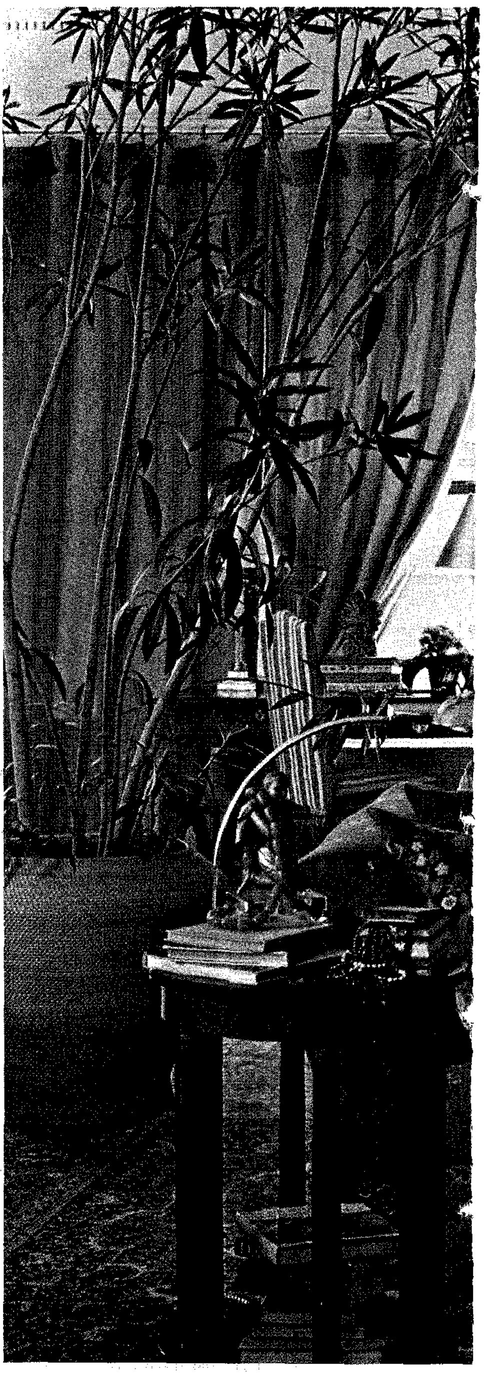
One of the surprising things about the perennial Greek revivals is the chameleon-like adaptability of the style to all sorts of often widely divergent national sensibilities. All those columns and capitals and caryatids, those processions of Greek keys and scrolls, easily become French, English, German, Russian and American details. And, mysteriously, these details are recognized forever after as being distinctively characteristic of each "national" style. You can't envision Napoleon without his Empire trappings; nor England without its brothers Adam; nor ever imagine Scarlett O'Hara without her Tara.

Today's neo-classicism however seems to be an international phenomenon, sprouting and flourishing independently all over the globe. Some say that designers all over the world are simply reacting against the spare and minimal fashion that's been another international phenomenon in recent years. Many of the definitions and uses of classicism currently popular seem to provide just the warmth, wit and links with traditionalism that acute modernism is accused of being short on.

Probably even more of a surprise than the Greek style's ubiquitous adaptability is the lively and exhilarating color palette that characterizes the present revival. Past revivalists, no matter what their national hue, seemed to take their color inspirations from the pallid bones—all those romantic ruins—of the art they sought to revive. They ignored the evidence of the dramatic and exuberant colors that sheathed those classic columns in their prime. When Elsie de Wolfe first saw the Parthenon she is said to have exclaimed, "Why, it's beige! *My* color!" But when Aristotle and friends looked at *their* Parthenon they saw it ablaze with real color—sea-blues and orange-reds, sun-yellows and leaf-greens, all spiked with gold and brass. The Greeks, as writers have been pointing out for centuries (and which may account for the Hellenic hold on healthy imaginations through the ages), were very interested in life and *its* many colors; they had little interest in bones.

In the grand living room of the nineteenth century Tribeca penthouse shown here, designer Jeffrey Weiss has taken his Greek cue from the architectural detailing of the fireplace wall. You can see the Greek style's adaptability in the comfortable mixing of Empire, Biedermeier and over-stuffed modern furnishings. And you can see what can be done with all these neo-classic elements when the palette is true Greek rather than some revivalist's latter-day romantic interpretation. The sunny, rainbow-hued selection of fabrics, papers and carpet would surely have been right up Aristotle's alley. And they certainly fit in with

Schumacher's Illustrated Notes on 20th Century Taste. One of a series.



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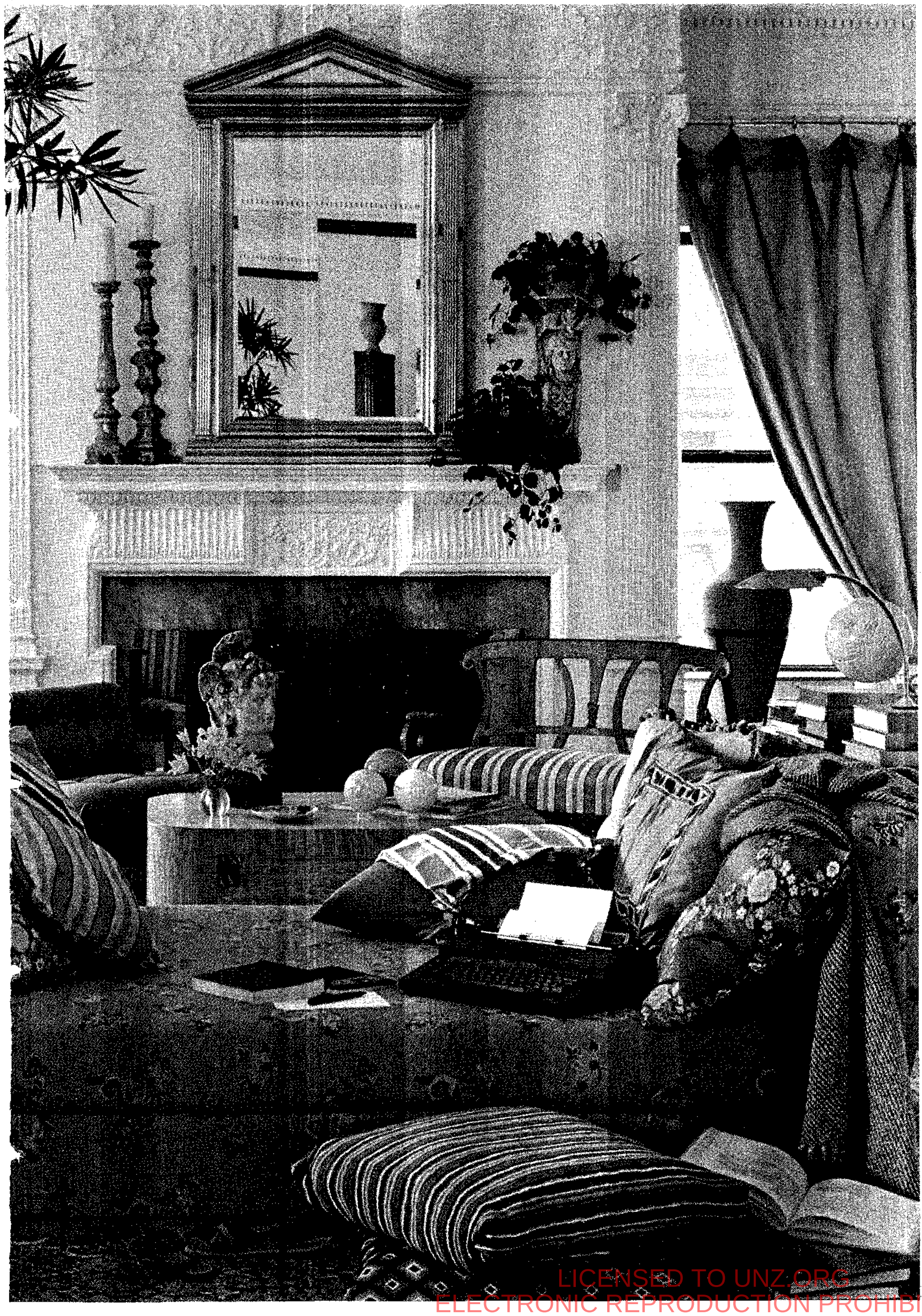

MIRROR AND CONTEMPORARY FURNISHINGS FROM LCS, NEW YORK

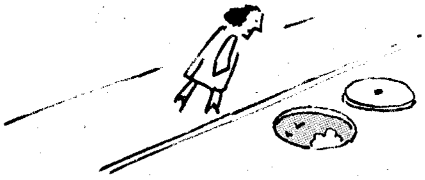
today's more informal traditionalism.

The fabrics used include a lacquer-red cotton sateen print with embroidery motifs, on the daybed. There's a surprising melange of colors, patterns and textures, on the cushions. A slubbed stripe on the settee. Seen in the mirror, a wallpapered wall provides a calming and very modern background (a close-up of the chalk-dabbed paper pattern and the red-navy-yellow Greek key border can be picked out in the swatches shown at the top of the page). The draperies of rosy-sand and sky-blue taffeta make a serene yet also colorful backdrop for the room's many color splashes.

The modern temperament is also reflected in the durability of the azure 100% Dupont Dacron® polyester that covers the tufted chair and on which the sandaled foot is perched in the inset picture on the left-hand page. Its qualities would more than likely also have intrigued the luxury-loving yet logical Greeks.

Since the 1890's when columns and their progeny were in one of their many heydays, F. Schumacher and Company has continued to be a primary mainstay of decorators and designers with a mission to achieve interiors of distinction and harmony, whether classically new or classically traditional. Schumacher's unequalled library of fabrics includes prints and wovens of every conceivable school of design and an exhaustive color palette to please even the most innovative colorist. In addition, Schumacher offers a wide range of unique wall-coverings and a representative hand-picked selection of the fine rugs of the world. Finally, Schumacher's own mill can turn out specially commissioned fabrics to fulfill unique design requirements. (You want Napoleonic bees on purple silk? A reproduction of a rare eighteenth century damask in the original colors? Talk to Schumacher.) Undoubtedly when the next emanation of classicism takes the world by storm a decade or so from now, you'll hear designers and decorators continuing to say, "...surely, Schumacher."

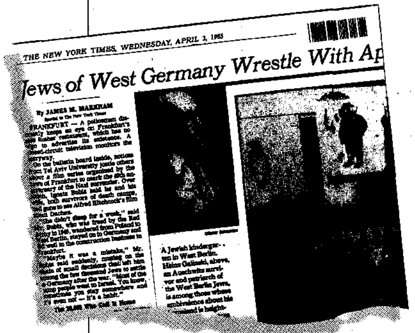
FAST TRACK



MEDIA

Inside the 'Times'

SOME READERS OF THE NEW York *Times* have been puzzling over a peculiar addition to the paper—a series of dark vertical lines that now appear every day above the international stories on the second page.



THE NEW YORK TIMES, WEDNESDAY, APRIL 3, 1985

Jews of West Germany Wrestle With Ap

This is not a hex sign, sources at the *Times* say. Rather, the dark lines are akin to the bar codes on supermarket products, marks that can be scanned to show an item's price. (The codes also appear on many magazine covers so wholesalers can use an automated process to count returns quickly.)

The *Times's* code looks similar, but it's there only to help the paper figure out its circulation.

Here's how it works: Each edition of the *Times* has a slight variation of the code on its second page. Periodically, wholesalers around New York and the rest of the country send unsold copies back to the *Times,* which scans the codes to get the number of unsold copies of each edition from each geographic region.

"The code helps us with our production and distribution," a *Times* spokesman says. "We use it for its accuracy."

Now that the technology for counting the codes is widely available, a number of other newspapers around the country are thinking about using the system. At the moment, the *Daily News* and the Boston *Herald* run larger versions of the code on their back pages. But the *Times* plans to keep its code inside the paper so it won't affect the composition of the front page.

"We've had proposals to put it more up front," says Allan M. Siegal, news editor of the *Times.* "But it just wasn't as attractive." P.B.

BRIEF LIVES

SMART THINKING

"ART IS NOT NECESSARY AT ALL," SAID Isadora Duncan. Theodore Dreiser, on the other hand, thought, "Art is the stored honey of the human soul." These remarks, along with observations by 2,500 others, from Posidippus to Muhammad Ali, appear in George Seldes's *The Great Thoughts* (Ballantine; 487 pages; $12.95), a new anthology of sayings that have influenced mankind for good or ill. (Richard Nixon is not down for "I am not a crook" but "When a president does it then it is not illegal.") Seldes, who was named for the economist Henry George ("Property in land is as indefensible as property in man"), has no entry for himself or his brother, the critic Gilbert, but creeps in as a footnote ("Conservatives walk backward, pretending it is the future").

Seldes, 94, who is also the uncle of the actress Marian, knew Duncan and Dreiser well. He remembers an evening when Kerensky kept saying, "Bot you don't under*stand,* Mr. Dreiser, the Rossian soul is *dee*ferent," and Dreiser kept answering, "No, no, it's all a matter of genes and chromosomes." Seldes got his first reporting job in Pittsburgh in 1909 (he remained a newspaperman until the late 1930s) and saw the divine Isadora dance there the following year. In 1927, several weeks before her death on the Riviera, she draped a piano shawl around herself and re-created for him her movements to Mendelssohn's "Spring Song."

The author of several books of press criticism (*Tell the Truth and Run, You Can't Print That*), Seldes was for ten years the editor of *In fact,* a muckraking newsletter that, unknown to him, was at first underwritten by the Communist party. He was subpoenaed by Senator McCarthy in 1953, but though McCarthy himself said, "Seldes is cleared," the *Times* reported only that he was "not held," causing him grief in later years.

Seldes, who was married to the late Helen Larkin, also a foreign correspondent, for 47 years, now lives alone in Hartland-4-Corners, Vermont, in a house he bought in 1950. He is still considered an outlander, though—a neighbor told him she was not a true Vermonter because one of her grandfathers was born in Canada. Seldes despises Reagan ("our acting president") and thinks it catastrophic that he was elected at "the most critical time in the history of the world. If the scientists can be trusted, the atomic bombs will poison the atmosphere and obliterate human beings. But you know, that's what they thought in 1910, when I wrote about Halley's Comet." RHODA KOENIG

Photograph by James Hamilton. Illustration by Guy Billout.

SOUNDS

PLAYING WELL IS THE BEST REVENGE

ON A COOL NIGHT NOT long ago, pianist and singer Lenore Raphael was in the middle of her set at Tonino, a sleek restaurant on Third Avenue at 50th Street, when a man stumbled up and requested "Memory." After Raphael obliged, the man came up and asked for "Memory" again. Only after he'd repeated the request five times did Raphael realize the man really wanted to hear "The Way We Were."

" 'Memory' and 'New York, New York' I get the most requests for," Raphael says. "At least nobody has ever, ever asked me to play 'My Melancholy Baby.' "

No one has ever counted how many piano-bar performers like Raphael play in hotels, cafés, and restaurants around the city. On most nights, newspapers list famous musicians such as Bobby Short, who has taken in as much as $9,000 a week plus a percentage of the house at the Café Carlyle. But the lesser lights are a dying breed.

"There's less of every kind of live entertainment," says Don DiGrazia, New York coordinator for the Musicians Union. "It's especially hard for piano-bar players, because most owners don't want to pay too much for them when they can have videos or jukeboxes." With fewer and fewer jobs around, many performers earn less than $40 a night, playing poorly tuned instruments under difficult conditions.

Raphael, 42, was lucky enough to land a job playing Monday, Tuesday, and Wednesday evenings at Tonino, where she's paid around $75 a night and the piano is in pretty good shape.

"She plays very good and not too loud," says Piero Zangrilli, the restaurant's manager. "It doesn't bother the people when they're trying to eat."

ON A MONDAY NIGHT, Raphael begins the first of five sets she'll play between seven and midnight with "The Girl From Ipanema." At first, she seems nervous, and she isn't helped when her microphone amplifier picks up a gypsy-cab driver's signal and garbled Spanish pours out of the speaker. There are only about a dozen people in the restaurant. When few of them applaud at the end of the set, she lowers her eyes and tries not to look sad.

"I love what I'm doing," says Raphael, who lives with her husband and two sons in New Jersey. "But every night, you have to fight to get to them."

By 8:30, there are ten more people in the restaurant. A few requests are made, and Raphael starts to hit her stride. "I just needed to warm up," she says. Her singing and playing become more confident, and when she does the Gershwins' "How Long Has This Been Going On?," people are listening. For the rest of the night, she plays Cole Porter and Rodgers and Hart gracefully. There's applause at the end, and she is given tips by her audience (she usually takes home an extra $20 in gratuities).

Without being asked, she makes "On Green Dolphin Street" her last song for the night.

"I always do," she says. "It's one I play just for me." PETER BLAUNER

ART NEWS

Truman Capote's Little Secrets

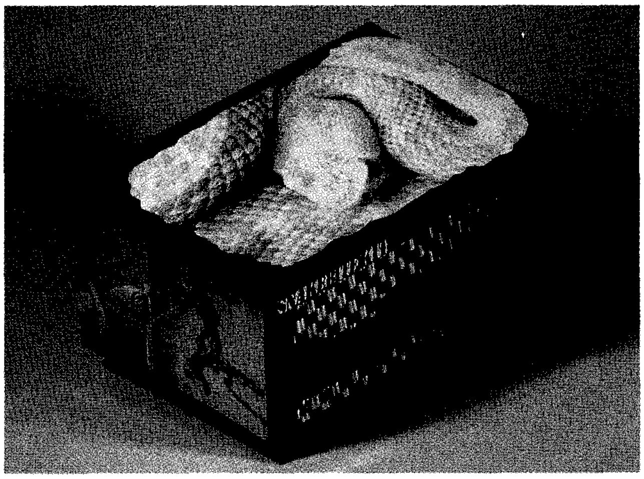
IN THE SUMMER OF 1983, Truman Capote called Andreas Brown of the Gotham Book Mart and asked him to come by his apartment. When Brown got there, he discovered that he had been summoned not to discuss the writer's manuscripts but to look at his "secret project"—collage boxes made from snakebite kits, which Capote said he hoped to show in the spring of 1985.

On April 10, eight months after Capote's death, 30 of his creations will go on display at the shop, including the one shown here, which, Brown says, "may be related to 'Handcarved Coffins.' " Most of the boxes will be on sale, at prices that range from $650 to $1,500.

Most likely inspired by Joseph Cornell's surreal boxes, Capote covered his snakebite kits, which he bought in Alabama, with vintage photographs, mug shots, animal shapes, erotic images, and captions.

Brown believes that Capote saw the boxes as protective talismans. "If they're not," he says, "you're left asking, 'Why snakebite kits?' "

AMY VIRSHUP



Photograph, top: Larry Williams.

DRINKING

IRISH ACCENT

THE IRISH WHISKEY THE IRISH have been keeping to themselves finally got to New York last November, and it's become the talk of the town among connoisseurs. Black Bush, produced in small batches at the Old Bushmills Distillery in County Antrim, is outselling all premium single-malt whiskeys at Garnet Wine & Liquor, the Lexington Avenue shop (it's also available at a few other stores around Manhattan).

"This may be the most perfectly balanced whiskey I've ever tasted," says Jim Currier, Garnet's manager, who reports a 300 percent increase in Irish-whiskey sales this year over last. "A bit of sweetness, no backbite, just beautiful."

A single-malt whiskey softened with a small amount of grain whiskey, Black Bush is aged nine to ten years in oak casks that once held sherry, making it remarkably smooth and rich. It has the strong flavor of single malts (without the smokiness of scotch); when Black Bush is drunk neat in a snifter, its bouquet and spreading warmth are like those of cognac.

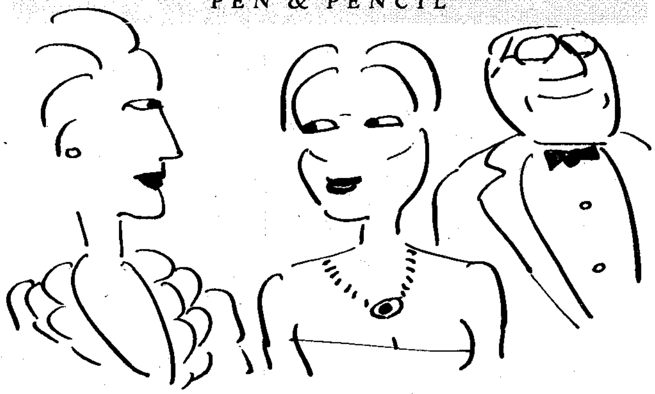
Bushmills had no plans to export Black Bush until last year, when desperate pleas from Americans who'd tasted it in Ireland and *had* to have it at home changed their minds. So far, seven American cities have been shipped 3,000 cases of the stuff, so it's likely to sell out quickly. Another 3,000 cases, however, are due by June. E.P.

TRIVIA

1. Who *else* is buried in Grant's Tomb?
2. How much was the rent on the apartment in the 1960 movie *The Apartment*?
3. How many actors have been in *Hurlyburly* (and name ten of them)?

1. Mrs. Grant (Julia Dent Grant). Actually, both are entombed, not buried.
2. $88.50.
3. Seventeen. Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Candice Bergen, William Hurt, Judith Ivey, John Christopher Jones, Harvey Keitel, Frank Langella, Harris Laskawy, Cynthia Nixon, John Rubinstein, Ron Silver, Jerry Stiller, Christopher Walken, Sigourney Weaver.

PEN & PENCIL



"George was already bored with China three years ago. He thinks India is peaking and Australia is totally passé. George just adores travel."

ANTHONY HADEN-GUEST

PRICES

HERE'S HOW MUCH A HOT dog costs around town these days:

☐ At Gray's Papaya (2090 Broadway), 50 cents.

☐ At a Sabrett stand on the northeast corner of 42nd Street and Third Avenue, 75 cents.

☐ At Sarge's Delicatessen (548 Third Avenue), $1.

☐ At Nathan's Famous (1482 Broadway), $1.25.

☐ Foot-long hot dog at Serendipity III (225 East 60th Street), $3.50.

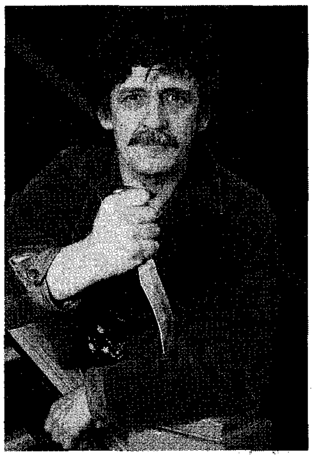
☐ Package of eight Hebrew National frankfurters at Sloan's (246 Mercer Street), $1.99.

NEWS OF THE RIALTO

STAGE FIGHT

IF YOU'VE SEEN SOMEONE slugged, raped, or beaten in the New York theater recently, chances are you've seen the work of B. H. Barry—a man who loves a good fight and knows how to stage one. He is the city's most prolific (and one of its very few) full-time "fight director" and has choreographed such celebrated conflicts as the wounding of Iago in the James Earl Jones–Christopher Plummer *Othello* and the attempted rape of Susan Sarandon in *Extremities*.

Now Barry is prepping for his biggest battle yet—a full evening of fighting, and nothing but fighting, on the New York stage, probably this fall. He has assembled a dozen of America's top playwrights to write fight scenes to be performed in the course of an evening, each with a conflict at its center.



Scripts are now coming in from such authors as David Mamet, John Guare, Wallace Shawn, Harold Pinter, Shel Silverstein, and Jules Feiffer. Feiffer, says Barry, will act as "the chorus, pulling the evening together." At the moment, actress Lindsay Crouse, the wife of David Mamet and a recent Oscar nominee, is the informal producer.

"I want the audience to be battered from the minute they walk in," Barry says. "We'll have the ushers fighting with each other and with the patrons. We'll have the actors fighting, the stagehands fighting—it'll be a full-scale brawl." The idea, Barry says, is to show how important conflict is to theater, and to show the broad range of ideas that can fall under the rubric of fighting.

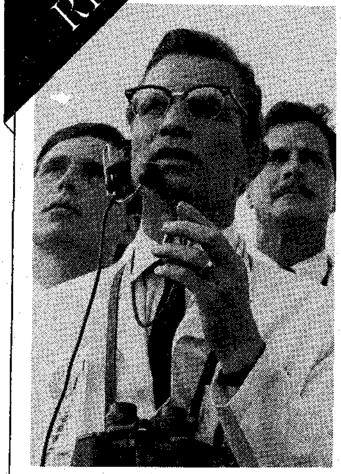
But mostly, Barry says, the evening will be fun—with the actors and audience having several chances to exchange blows over seating and other matters that typically call for polite restraint. The production has no name so far; among the suggestions Barry is considering as he awaits the scripts (and puts together the fights in Broadway's forthcoming *Big River*) is "Night of 100 Fights." DAVID BLUM

Photographs: left, William Guillen; bottom, Susan Cook/Martha Swope Associates.

RUTH RECOMMENDS

BY RUTH GILBERT

The finest amateur wrestlers from the U.S. and the U.S.S.R. compete April 10 in Madison Square Garden's Felt Forum. Let's give a cheer for good sportsmanship!



'JAMES MICHENER'S SPACE'

Michael York, as a German involved in the U.S. space effort, watches a launch with his colleagues, in a mini-series based on the best-selling novel. It begins April 14 at 8 p.m. on Channel 2 and continues nightly through April 18.

'TAKE ME ALONG'

Kurt Knudson (left) and Robert Nichols sing and dance the title number from the musical, which opens April 14 at the Martin Beck Theatre. It's based on the Eugene O'Neill comedy, Ah, Wilderness!

MARTHA GRAHAM DANCE COMPANY

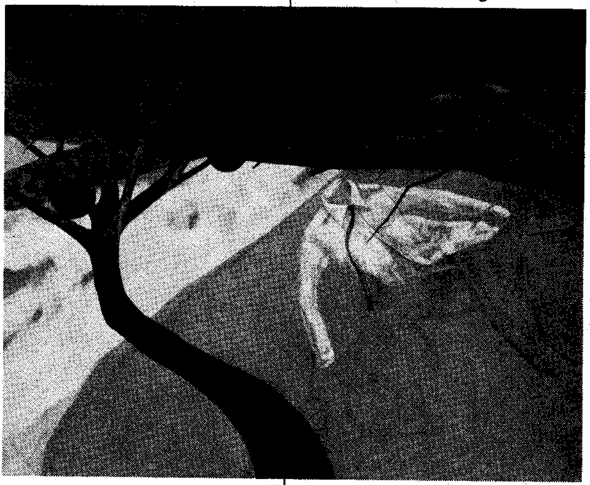
Janet Eilber, a former principal dancer with the company, returns as Mary, Queen of Scots (left), in Episodes, *one of the loveliest pieces in the repertoire. The season runs through April 21 at Lincoln Center's State Theater.*

'CAT'S EYE'

It's Stephen King suspense-thriller time again, and his latest film stars the young Drew Barrymore. It also stars a mysterious cat and a deadly troll who steals the breath of sleeping children. Opens April 12 at Loews State I and other theaters.

WORKS BY DAVID TRUE

Continuous metamorphoses occur in these large-scale paintings. Below, in Near Dark Light, *a deer is given new meaning. This exhibit of True's paintings and etchings opens April 13 at Edward Thorp Gallery.*



Photographs: center, Wilson H. Brownell; bottom left, Martha Swope; bottom right, Zindman/Fremont.

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BRINGING THE ART OF COLLIER CAMPBELL
TO THE ART OF MAKING A BED

NEW YORK

What To Do About Nicaragua

By Michael Kramer

WHAT IS TO be done about the Sandinistas in Nicaragua? Should the United States continue its support of the anti-Sandinista counterrevolutionaries, the *contras*? If so, should America press to overthrow the Managua regime, or is a lesser objective called for?

Ortega and Gorbachev at Chernenko's funeral.

Can the Reagan administration trade an end to the *contra* war in Nicaragua for an end to the conflict in El Salvador?

The Reagan administration and Congress are again turning their attention to the overt covert war. Within a month or so, if the current schedule holds, Congress will decide whether to release $14 million for the *contras*. A pittance, really, but a powerful symbol of resolve—as both sides understand. "It's not the money per se," says a senior Sandinista official. "The CIA can get the money from other budgets and other governments. The *contra* war is not going to end. But congressional funding would be a devastating blow, the consummation of what has become a gradual declaration of war on Nicaragua. On the other hand, rejection of the funding could strengthen reasonable voices in Washington that say, 'Look, the Sandinistas have been there for six years, they aren't going to commit collective suicide, so the United States has got to learn to live with them.' "

As of now, the prognosis for renewed *contra* aid is bleak. Part of the problem is petulance. Over many months, the CIA has been less than forthcoming with the intelligence committees that oversee its covert operations. Congress would like to get even. Denying further money for the agency's *contra* war would serve this purpose nicely.

The CIA's high-handedness isn't the only problem. The administration has harmed its case in another way. At the beginning of Ronald Reagan's presidency, and for three long years thereafter, the stated reason for supporting an armed struggle against the Sandinistas was the necessity to interdict supplies destined for the guerrillas in El Salvador. The *fact* of Managua's assistance used to be disputed. It isn't any longer. One might think the administration would leave well enough alone. Instead, new rationales for the *contra* war have been advanced. Today, depending on whom one speaks with and what the president himself says from one moment to the next, America seeks either elaborate political change *within* Nicaragua or the complete removal of the Sandinista comandantes. Either objective represents a significant change in policy, a far cry from simply demanding that Nicaragua keep to itself.

The United States should not intrude in another nation's internal affairs, except for the most compelling reasons. The administration posits two. First is the danger Nicaragua poses to its neighbors' and to America's security because of its ties to Cuba and the Soviet Union. Second is a desire to free Nicaragua from an incipient Communist totalitarianism. There are arguments on all sides of these premises, and almost every "fact" is subject to debate. But some things are certain. Nicaragua's neighbors *are* worried about the Sandinistas not only because of the military might they have acquired since coming to power in 1979 but because of their ideological commitment

Photograph by Tass from Sovfoto.

to the spread of Marxism. The revolution that promised democracy and pluralism has conveniently forgotten its early pledge. In the process, many of those equally responsible for overthrowing Somoza—true democrats and political moderates—have been forced into exile by their former allies. "Marxism-Leninism is an expansive doctrine," says Daniel Oduber, a former president of Costa Rica and currently vice-president of the Socialist International. "We tried to create a democratic alternative, but 'the boys,' as we used to call the Sandinistas, became the owners of power. Almost immediately, they began purging all those who were not complete and declared Marxist-Leninists like themselves."

"Became the owners of power." This is the key phrase. Those who object to the *contra* war claim that the Sandinistas are indeed the legitimate government of Nicaragua and that America's traditional respect for the sovereignty of other nations requires the United States to suffer the comandantes in silence. Even assuming this argument, should respect for sovereignty *always* protect awful regimes? For some, there is a distinction between invader and defender. Thus, they support the Afghan rebels fighting the Soviet Union, while defending the Sandinistas against the *contras*. A neat analogy that avoids the crucial question, which Charles Krauthammer puts well: "How awful must a government be before it forfeits the moral protection of sovereignty and before justice permits its violent removal?"

To address this question requires an inquiry into the Sandinista regime—and into the *contras'* makeup as well. At the outset, I admit the existence of other, equally troublesome governments, many of which the United States supports. But it is Nicaragua that concerns us today.

THE MODERATE DEMOCRATS INVOLVED IN THE overthrow of Somoza, a group that included prominent business and church leaders, believed in the written promise of democracy offered by the Sandinistas to the Organization of American States. The moderate Marxists (there actually were some) saw Nicaragua as Yugoslavia, an "independent" Communist state, a kind of Creole Marxist nation combining nationalism, Christianity, and Marxism. The Carter administration, which had supported reformist rather than revolutionary change in Nicaragua, did its best to accommodate the new government. During the first eighteen months of Sandinista rule, Carter channeled more aid to Nicaragua than Somoza had received from the United States in many years. The liberals' thesis was tested. It failed. Carter tried hard to live with the Sandinistas but was quickly disillusioned. He offered to train the Sandinista army; Managua chose Cuba for the job. He offered Peace Corps volunteers—and was rejected. Before long, the evidence of Sandinista support for the Salvadoran guerrillas was overwhelming, and Washington pulled the plug. It was Jimmy Carter, not Ronald Reagan, who suspended American assistance.

From the beginning, the Sandinistas identified with the Soviet agenda and refused to see *anything* wrong with Moscow's behavior. Almost alone among Third World nations, Nicaragua would not condemn the Soviet invasion of Afghanistan. Similarly, the Sandinistas' propaganda front drew a parallel between the trade unions of Nicaragua and Solidarity in Poland; both were portrayed as agents of imperialism.

Since 1979, Managua has received increased shipments of arms from, among others, Russia, Cuba, Vietnam, and the PLO. Foreign Minister Miguel d'Escoto has pledged "the firm solidarity of [Nicaragua] with the struggle of Syria and the peoples of Lebanon and Palestine against Zionist aggression supported by U.S. imperialism."

Domestically, in many respects, Nicaragua operates in a manner that is classically Eastern European. At a special party conference after only two months in power—at the same time that Jimmy Carter was bending over backward to befriend them—the Sandinistas came clean: They were just pretending to be pluralist. They described the totalitarian state they were building and said they were committed to a world revolution under Soviet leadership. Later, Daniel Ortega, now president of Nicaragua, declared that the Sandinistas were "profoundly anti-imperialist, anti-Yankee, and Marxist-Leninist." The temporary alliance with the moneyed, said Ortega, is "exclusively tactical." As for elections, Ortega declared that they would "in no way—like a lottery—decide who is going to have power. For this power belongs to the [Sandinistas]."

As prophet, Ortega was perfect. The November 1984 elections were a sham. The regime's opponents, and especially Arturo Cruz, the most prominent and non-hysterical former Sandinista official, were denied the opportunity to participate in any real way.

Life in Nicaragua today is hardly anyone's dream. A great deal of work has been done in education and health care, and the death squads common in El Salvador do not exist in Nicaragua. But liberty is severely restricted. Even the literacy campaign has been made to serve the party. Students are organized into Sandinista support groups. A national anthem they sing says, "We're fighting against the *yanqui*, the enemy of humanity." In November 1979, Jaime Wheelock, one of the nine comandantes who rule Nicaragua, declared that the word "poverty" would be substituted for *yanqui*. It hasn't happened yet.

Freedom of the press and freedom of expression are strictly regulated. "What is true," says a Sandinista minister, "is what serves the ends of the revolution." *La Prensa*, the opposition daily, is censored beyond recognition. It is permitted to continue publishing so that the Sandinistas can present a moderate façade.

Even to be neutral, in Nicaragua, isn't good enough. And everyone knows it. Almost every block in every town has its own spy system. Food is rationed, and it is not uncommon for one's quota to be cut for failure to exhibit revolutionary zeal.

As for the private sector, which the Sandinistas tout as proof of their democracy, it is hardly private at all. "Whatever percentage is used to describe private-sector vibrancy is a myth," says Alfredo Cesar, who ran Nicaragua's economy until he fled to Costa Rica in 1982. "In Nicaragua," explains Cesar, "the banks are all owned by the state, which also tells most businessmen what they can produce, how much of it they can turn out, how many workers they must have, how much those workers can be paid, and how much they can sell their products for. Nothing is left to be *private* about. That is why there is no incentive and why the economy has gone to hell. It has nothing to do with America's *contra* war."

The institution most troubling to the Sandinistas is the Roman Catholic church. To Comandante Wheelock, John Paul II "is the pope of the West, the pope of imperialism." To Comandante Borge, the archbishop of Managua, Miguel Obando y Bravo is "a reactionary political ideologue." Yet it was Obando who sealed Somoza's fate, Obando who spoke out at the crucial moments. To counter Roman Catholic opposition, the Sandinistas have established a "people's church," and they regularly harass Obando's priests.

On top of all this, the Miami *Herald* reports that Nicaragua has become home to a ragtag bunch of international terrorists. Among them are members of Italy's Red Brigades, separatist guerrillas from Spain's Basque ETA, and West Germans linked to the Baader-Meinhof Gang.

Since the Sandinistas first took power, almost six years ago, it has been Nicaragua's support of the Salvadoran rebels that has most upset the United States. If anything, the Sandinistas' supercharged rhetoric has exacerbated the situation. "We will never give up supporting our brothers in El Salvador," says Sergio Ramírez.

To Ronald Reagan, the answer to this is the *contras*—"our brothers," says the president, "freedom fighters," the "moral equivalent of our Founding Fathers." Even for a man for whom hyperbole is a way of life, Reagan's description is a mouthful. No one disputes the *contras'* tenacity. It is their pedigree that is troubling.

There are two main groups of *contras*. One, which operates in the south of Nicaragua, is led by Edén Pastora, the legendary Comandante Cero, the Sandinista revolution's most revered hero. For years, Pastora has refused to join the *contras'* main force in the north, the FDN. "The historic error of the gringos," says Pastora, "has been to put the clean and the dirty together in the same thing and believe the clean is going to clean up the dirty. It works the other way around."

Pastora is referring to the large number of former Somoza lieutenants among the FDN's military command. In 1982, in an effort designed to enhance the *contras'* appeal to Congress, the CIA created a civilian directorate for the FDN. Few Congressmen were fooled, especially after a disgruntled civilian director, Edgar Chamorro, went public with the allegation that America's aid flowed to the FDN's *military* commanders and that the civilian "face" was often uninformed about the financial transfers.

The FDN's commander-in-chief is Enrique Bermúdez, a 52-year-old former colonel in Somoza's national guard. Bermúdez estimates that "only 1 percent" of the FDN are former Somoza allies. The rest, he insists, are peasants who have joined along the way. Bermudez may be right, but that seemingly insignificant 1 percent includes the *contras'* senior military commanders. (By way of comparison, generals and admirals in the U.S. armed forces make up only one-half of 1 percent of the total.)

Two years ago, Arturo Cruz told me that while "there are some good ones among them, the big guys in the FDN would like nothing better than a return to Somocismo.... If the bottom line is a choice between the FDN and the Sandinistas," "I'd choose the Sandinistas even with their terrible excesses. Things were worse under Somoza."

Contras on patrol.

To the White House, the *contras* are "our brothers." No one disputes their tenacity. It's their pedigree that's troubling.

Cruz now claims that the FDN has "cleansed itself." Others disagree. If Cruz is wrong, his initial analysis is cause for concern. The potential problem is a round-trip, the possibility of a *contra* victory that takes Nicaragua from the past to the past, a *contra* government that replicates Somoza's rule.

Leaving aside the nature of the FDN's military leadership, a few things require notice. First, the *contras* have scored their greatest successes by attacking economic targets, the very kind of warfare Washington deplores when the guerrillas in El Salvador engage in the same activity. Second, it appears certain that the FDN is guilty of atrocities. Among these, according to a former assistant attorney general of New York, is a "distinct pattern" of murders, kidnappings, and torture of civilians. Third, despite the administration's claims of a constantly swelling force, the FDN has yet to hold a single town for more than a day. To General Paul Gorman, the recently retired commander of American forces in Latin America, the lesson is obvious: The *contras* can't win in "the foreseeable future."

It is against this backdrop—an increasingly totalitarian Nicaragua and a less than clean rebel opposition—that America's policy plays out. For the most part, Washington is alone. America's European allies have been far more tolerant of the Sandinistas than Reagan has. The Latin Americans—or many of them at least—present a special problem. They, too, listen and read. General Gorman's gloomy assessment only reinforces their timidity. Privately, Managua's expansionist dreams scare them silly. Publicly, with few exceptions, they are mute. It rarely pays for Latin politicians to favor Uncle Sam.

THE QUESTION FOR RONALD REAGAN HASN'T changed in four years: How much will America tolerate; how much should it tolerate? Is there any deal short of the Sandinistas shooting themselves that will mollify the White House? Once, there was. In the beginning, Reagan's policy was simple: On his watch, El Salvador would not fall to Communism. In August 1981, Assistant Secretary of State Thomas Enders put a proposition to the Sandinistas, an idea that has come to be called "symmetry." Symmetry's crux was a trade: The United States would call off the *contras* if the Sandinistas—and by implication, the Cubans too—would rein in the Salvadoran guerrillas. For dessert, Enders promised a massive infusion of economic aid. The Sandinistas refused, and Reagan now says that even the Enders proposal wouldn't be enough: The Sandinistas have to go.

Do they really? History has proved that the Sandinistas respond to pressure—and only to pressure. Perhaps the Enders trade can be revived. The Sandinistas would be confirmed in power, and Ronald Reagan would be abandoning his principles. But he would be following a long tradition. The United States may prefer democracy, but American governments have always been content with political order, even when that order is the product of dictatorship.

In the meantime, Congress considers the $14 million. Unification of the *contra* groups would help the administration's argument, but no one is holding his breath. Other options abound. Incredibly, America is still Nicaragua's number-one trading partner. There is talk in Washington of greater economic sanctions against Managua and a break in diplomatic relations—an "emotionally satisfying step," admits Caspar Weinberger, but one that wouldn't "solve anything."

The bottom line is this: The *contras* can't overthrow the Sandinistas. The United States, which would have to commit its own troops in an attempt to do so, should not. Success couldn't be assured, and America's friends would be appalled. The Soviets would enjoy a propaganda windfall. Centrists like President Duarte in El Salvador would be placed in precarious positions. The best policy, an updated version of Enders '81, would be two-tracked: First, trade an end to the *contra* war for an end to the guerrilla movement in El Salvador. Second, reoffer the assistance Enders proposed, but this time not for free. Instead, trade an economic bailout of Nicaragua for real change in the internal political structure.

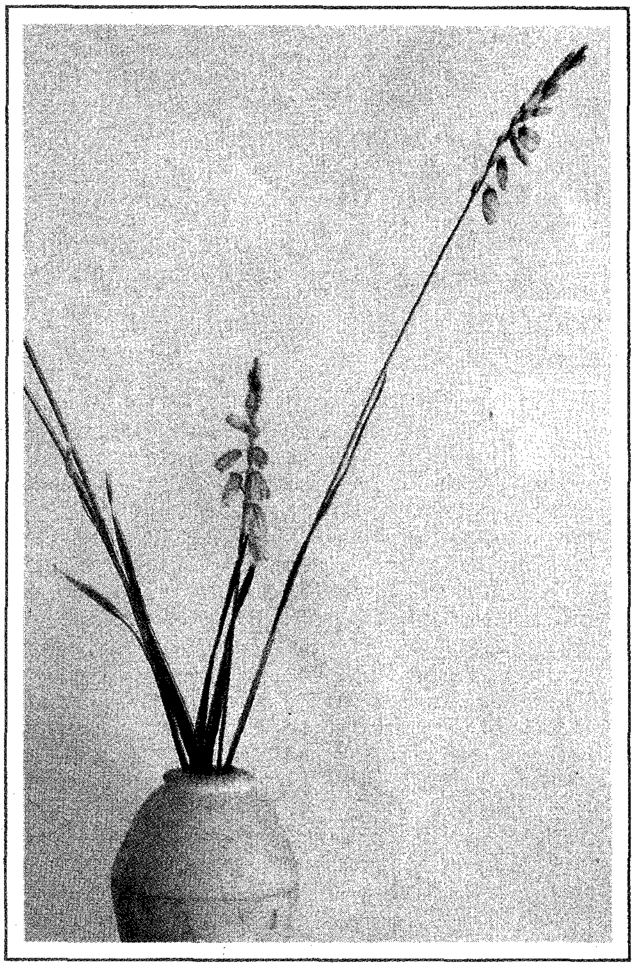
Regardless of the option Washington chooses, it must at all costs continue the pressure. The widespread perception that American muscle undermines the chances for peace turns reality on its head. In fact, the opposite is true. *Without* such pressure, America's interests—which are the region's interests as well—are certain to be ignored. ▬

Photograph by James Nachtwey/Black Star.

THE NEW ROMANCE

BY MARILYN BETHANY

The feeling is familiar, but the looks are fresh—evoking all of the romance of the English style without the unnerving mess. Lyrical, serene, and yet remarkably diverse, the interiors in this issue spring from a golden mean of taste that's as remote from stagy nostalgia as it is from tough-cookie chic. Up-to-the-minute without being strident, romantic without being coy, they're confident and intelligent, as sincere as a sigh of relief. And they are not just passing fancies. As Ralph Jones and Stephen Sills, the designers of this apartment, say, "We are not fad decorators. We take a lasting approach."

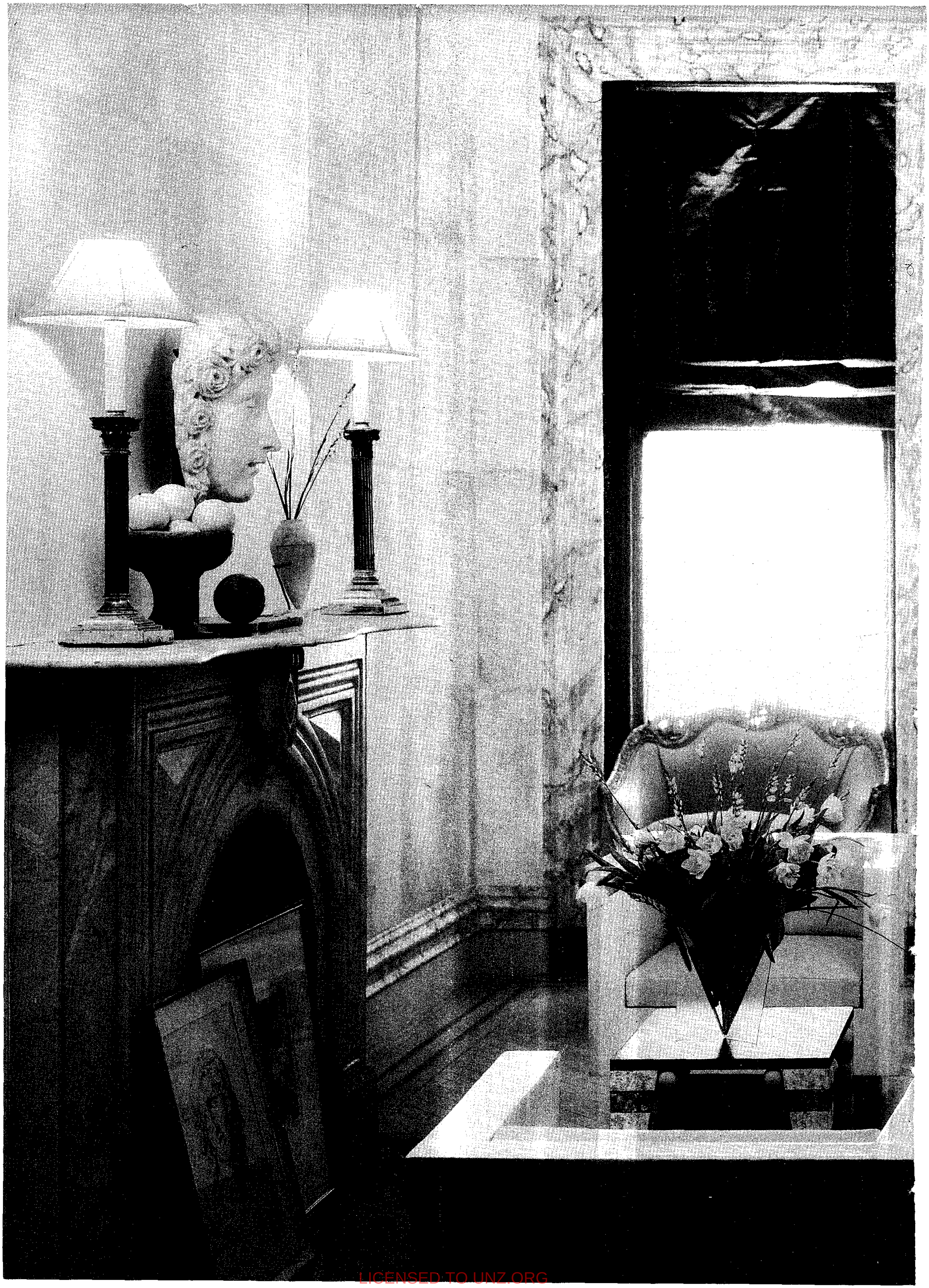


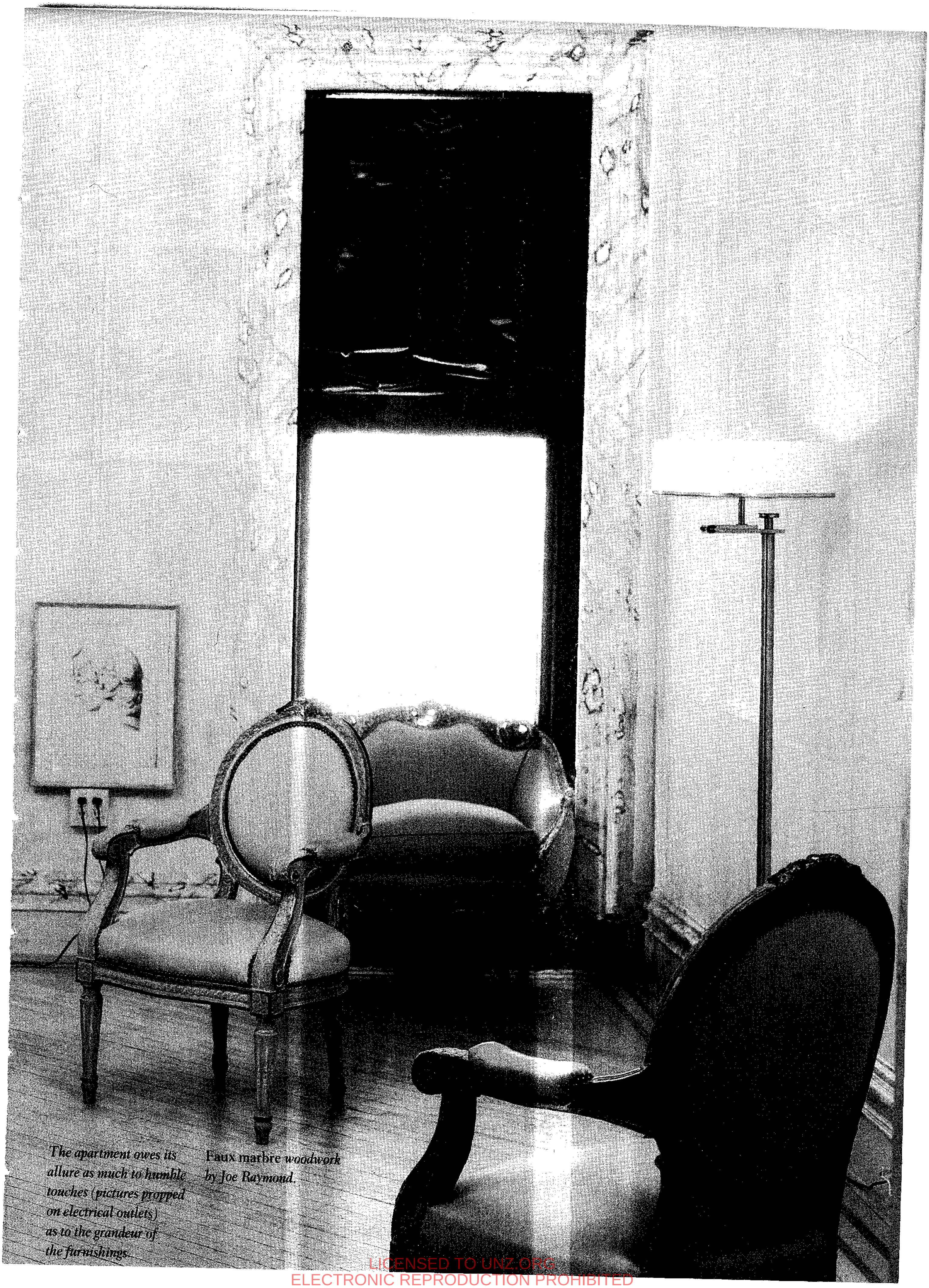
PHOTOGRAPHED
BY OBERTO GILI

The designers left alone such "eyesores" as a damaged mantel and exposed electrical conduits. "These things aren't offensive; they're honest," says Jones.

Table by Michael Mota.

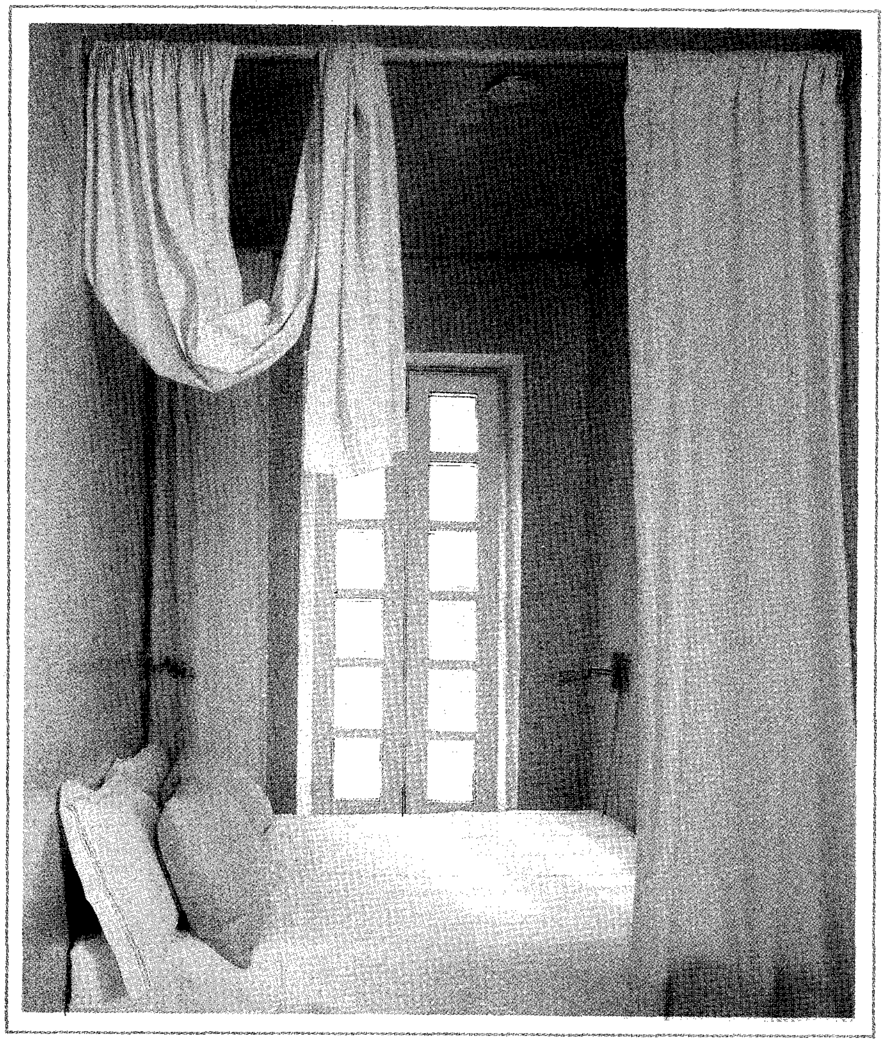
HROUGHOUT
BAILEY





The apartment owes its allure as much to humble touches (pictures propped on electrical outlets) as to the grandeur of the furnishings.

Faux marbre *woodwork by Joe Raymond.*

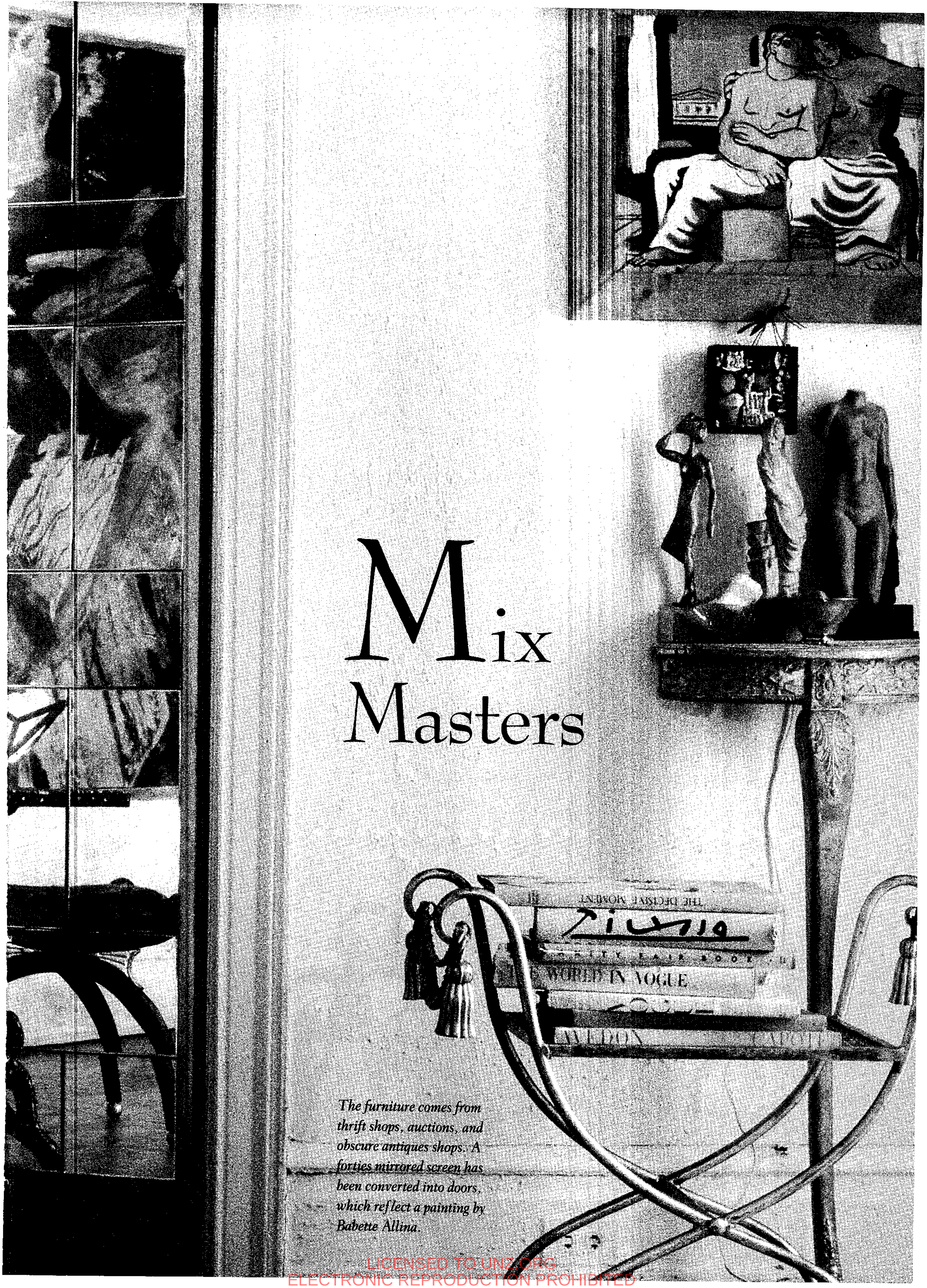


A paned door leans against the bedroom window; its badly scratched glass diffuses light—and the view.

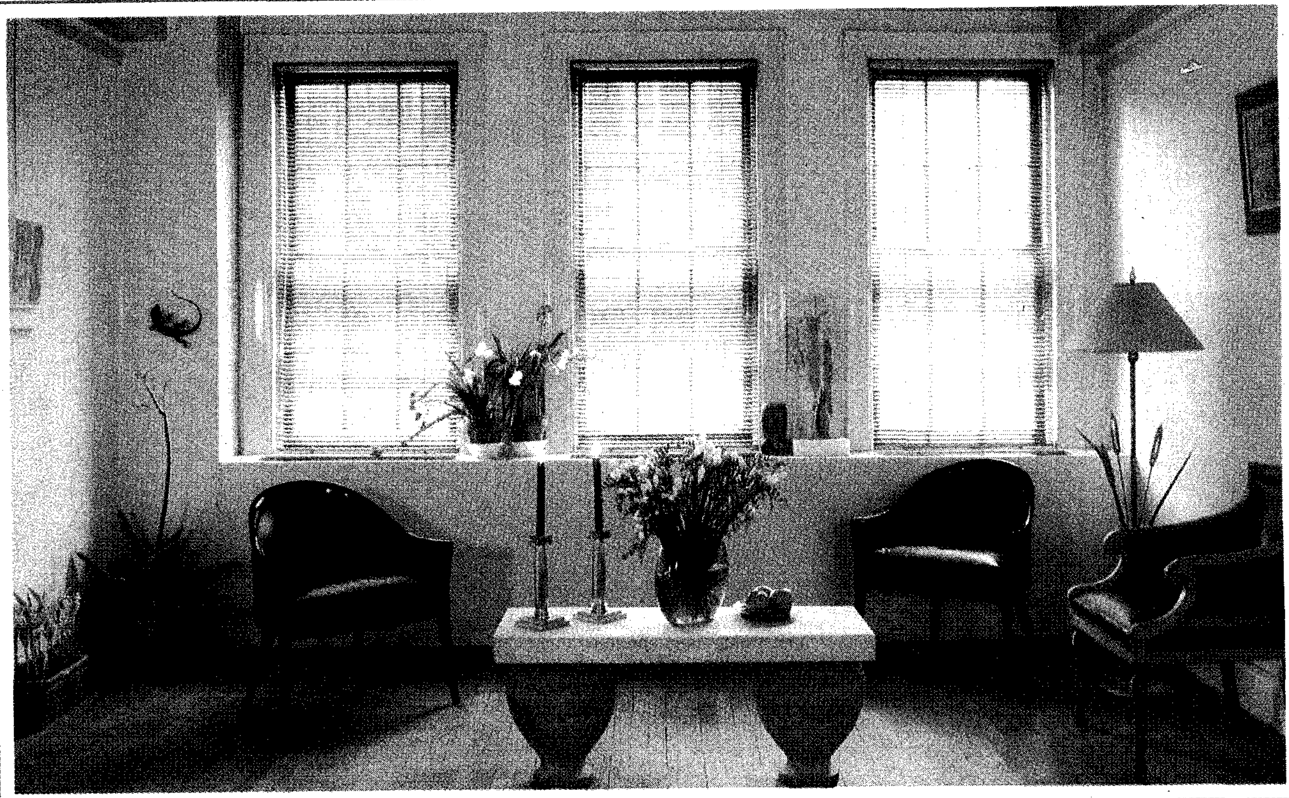
"Our clients should never have to change a thing, except the fabrics when they wear out," says Stephen Sills of Jones-Sills. But that is not to say that the partners' work is chiseled in stone. To the contrary, any room so tightly contrived that it can't grow is anathema to them. The East Side floor-through that serves as their New York headquarters contains a sprinkling of eighteenth-century classics, some touches of Jean Michel Frank, as well as several pieces—and a point of view—that are on the cutting edge. Because the range is broad, no door is slammed shut. As new interests arise, all the pair has to do is clear some space. Says Ralph Jones, "It's sinful to decorate, then two years later be so bored you wish you could start over again."

Barely wide enough for a platform bed, the bedroom nonetheless contains a circa-1950 Fornasetti cabinet and an eighteenth-century Danish chair.

Mix Masters



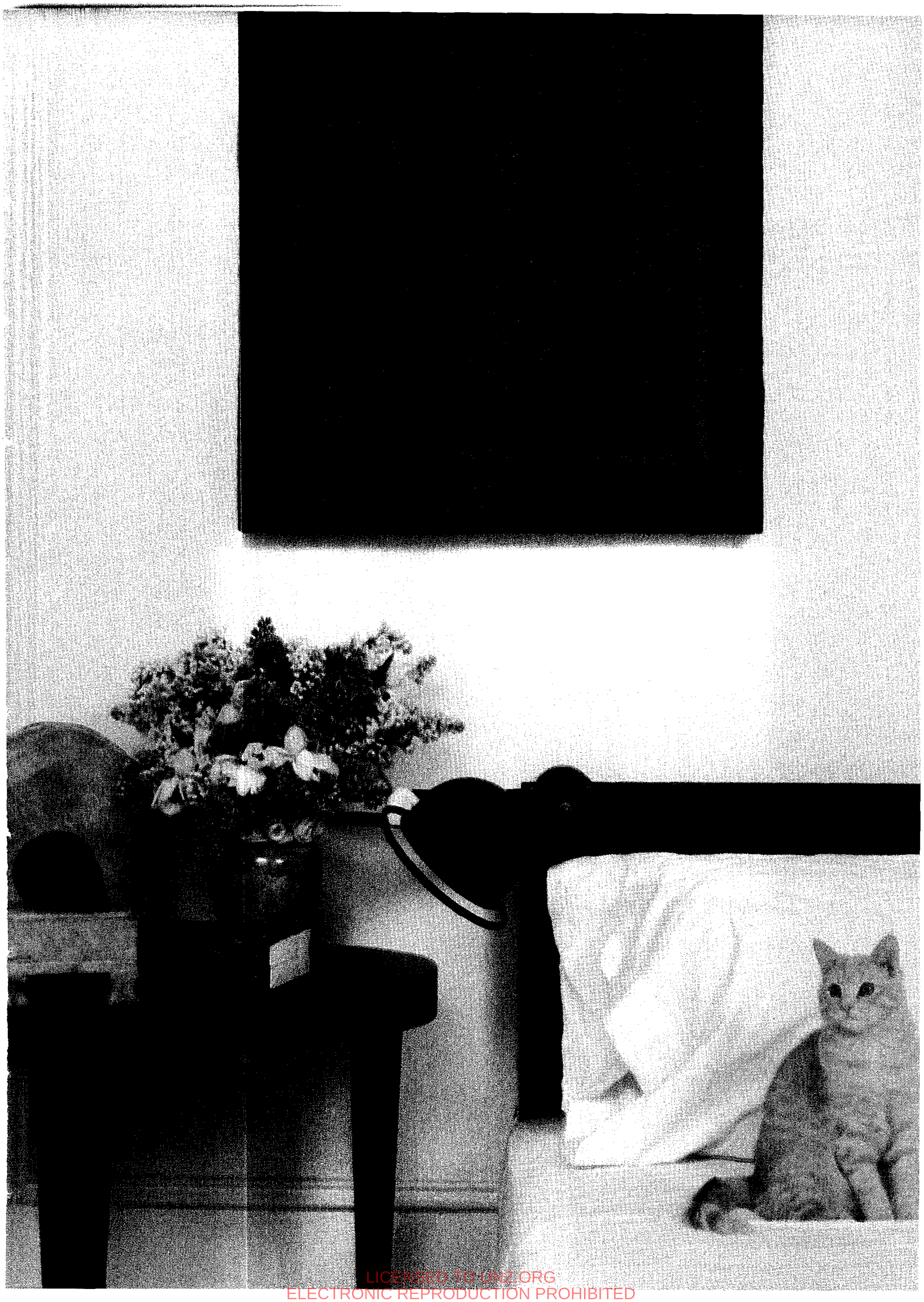
The furniture comes from thrift shops, auctions, and obscure antiques shops. A forties mirrored screen has been converted into doors, which reflect a painting by Babette Allina.



Eccentric, perhaps. Trendy, not at all. In their selection of furnishings for their Greenwich Village flat, Harie Von Wijnberge, a hairstylist and makeup artist, and Paulo Salvador, an East Village gallery owner, have tapped an entirely original vein. Casual consumers more than compulsive collectors, they make no claims of seeking out the rare or superb. "We have no idea if the things we buy are mass-produced or not," admits Von Wijnberge. Adds Salvador, "Plain aesthetics are our only motive." And yet there is nothing "plain" about the aesthetic sense that led them to assemble a collection of art and furniture whose spirit is as perfectly unified as its origins are diverse. This takes a discriminating eye—and restraint. "We didn't want anything too theatrical," says Von Wijnberge. "I often see things I like that I think are just too disturbing. We've lived with dramatic décor in the past, and it isn't very comfortable."

Above: The apartment contains a curious mix of contemporary furniture (the chairs), found objects (the garden-bench-cum-coffee-table), and vintage pieces (the thirties cattail lamp).

Right: Beneath a painting by East Village artist Craig Coleman and resting on a fifties table are an alabaster box and an Art Nouveau plate.

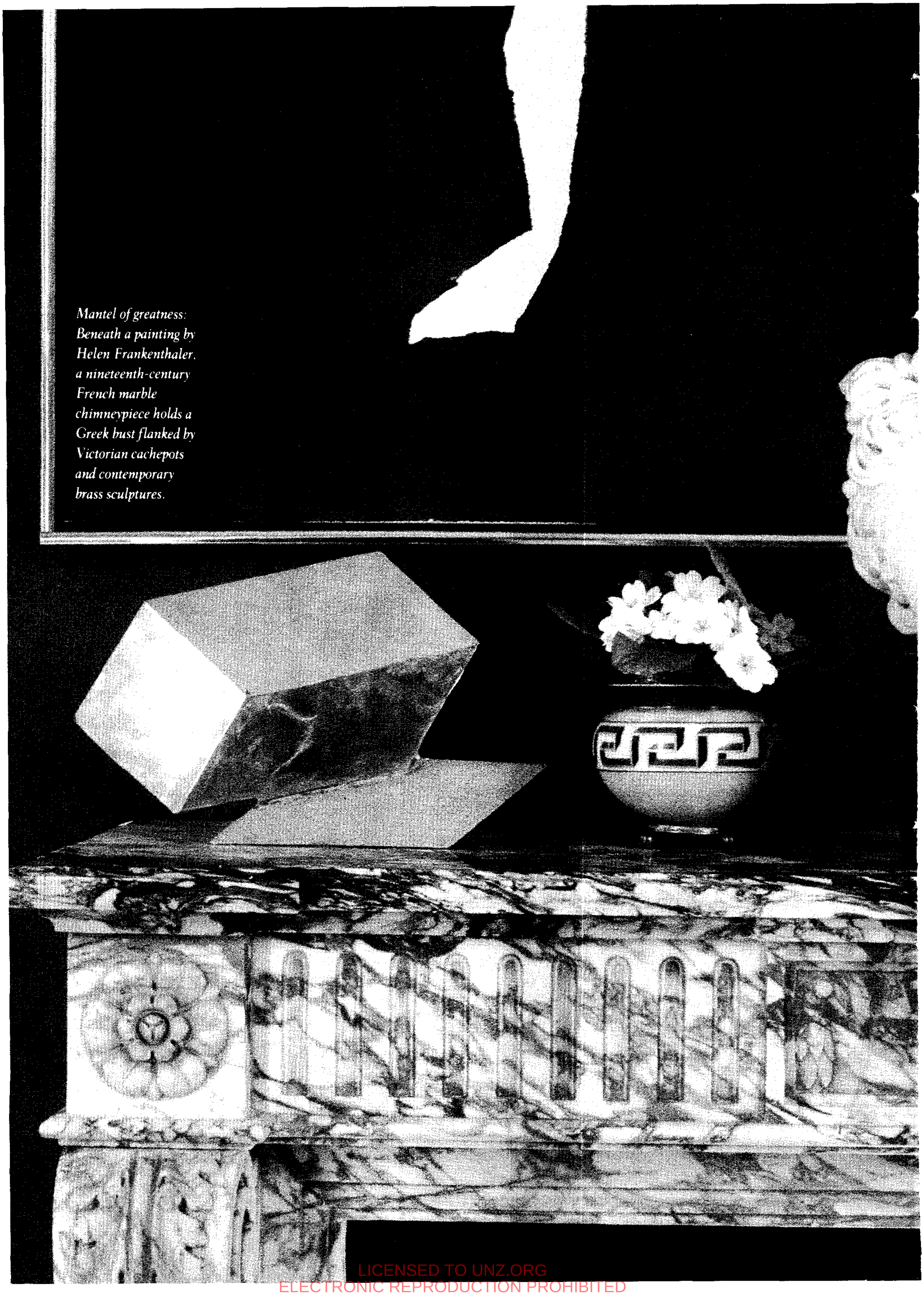


Discreet Charm

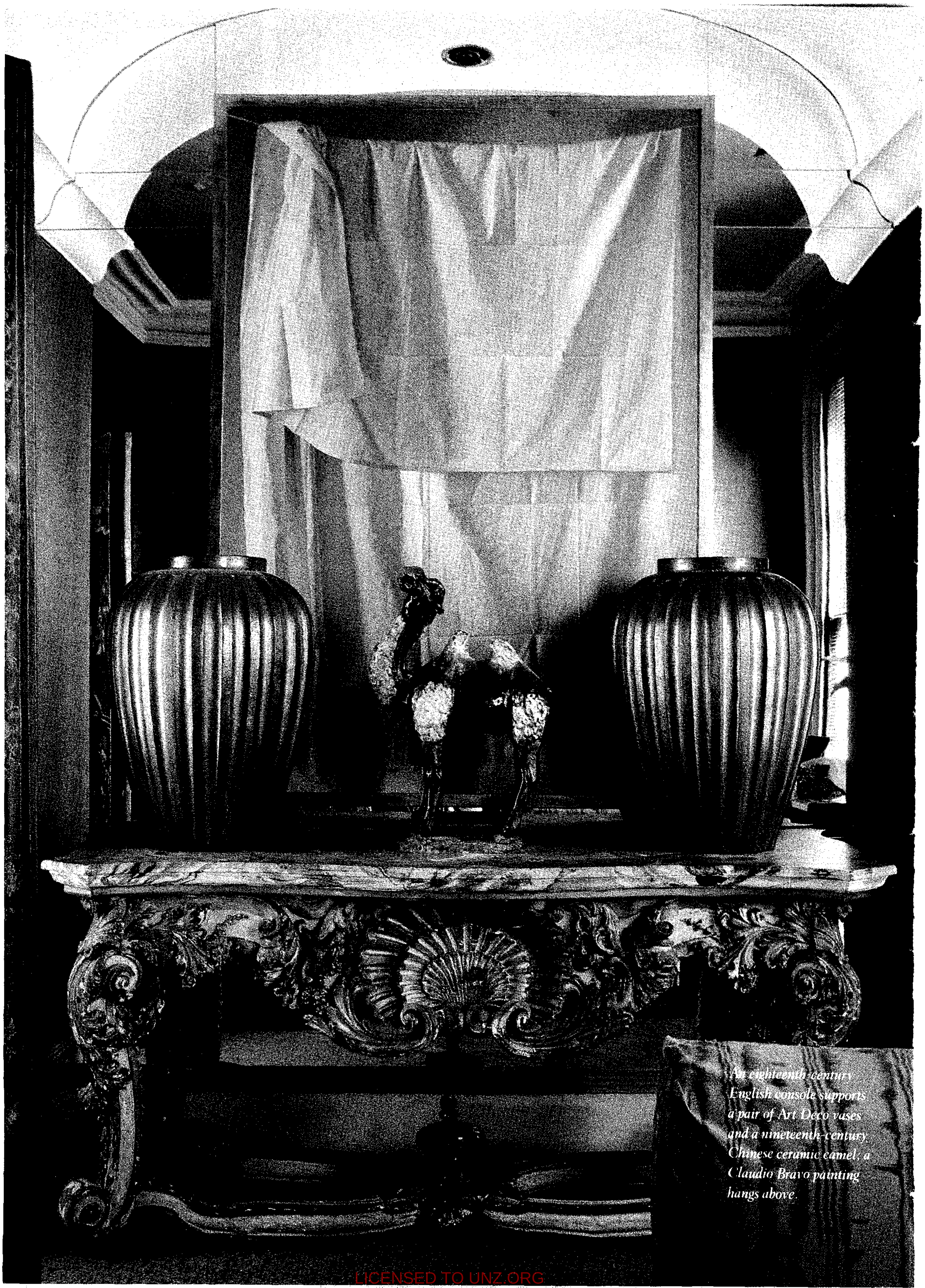
"Imagine a Bill Blass ball gown in a high-tech room or a Stephen Sprouse suit in an English room. One decorating extreme is as silly as the other," says Jay Crawford, the fashion illustrator and owner of Quadrille, the fabric house. And yet a cursory description of his East Side sitting room might lead one to believe that it is done in the ubiquitous English style: lots of upholstery, first-rate antiques, stippled walls. But in fact there are critical differences: His windows are dressed with blinds instead of elaborate curtains; there's textural variety but little pattern; the palette is rich rather than flowery; and objects are edited instead of piled on willy-nilly. The result, according to Crawford, is not in the least self-limiting. "If you make a stage set," he warns, "you're stuck trying to accommodate your life to it."

Equal measures of opulence and restraint make this sitting room a paradigm of the new order. The bronze pot is eighteenth-century Japanese.

Slipcover fabric by Quadrille.



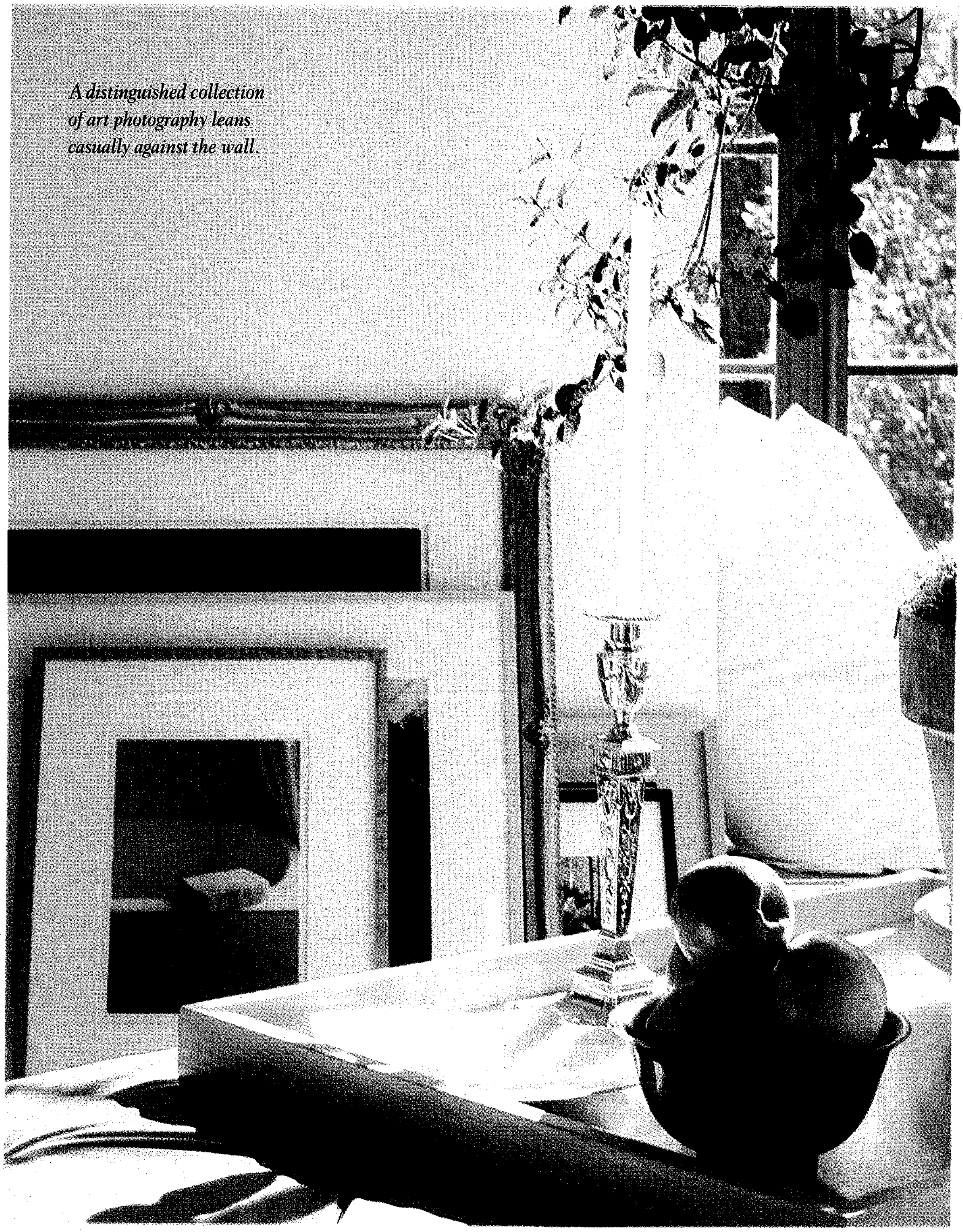
Mantel of greatness: Beneath a painting by Helen Frankenthaler, a nineteenth-century French marble chimneypiece holds a Greek bust flanked by Victorian cachepots and contemporary brass sculptures.



An eighteenth-century English console supports a pair of Art Deco vases and a nineteenth-century Chinese ceramic camel; a Claudio Bravo painting hangs above.

Object Lesson

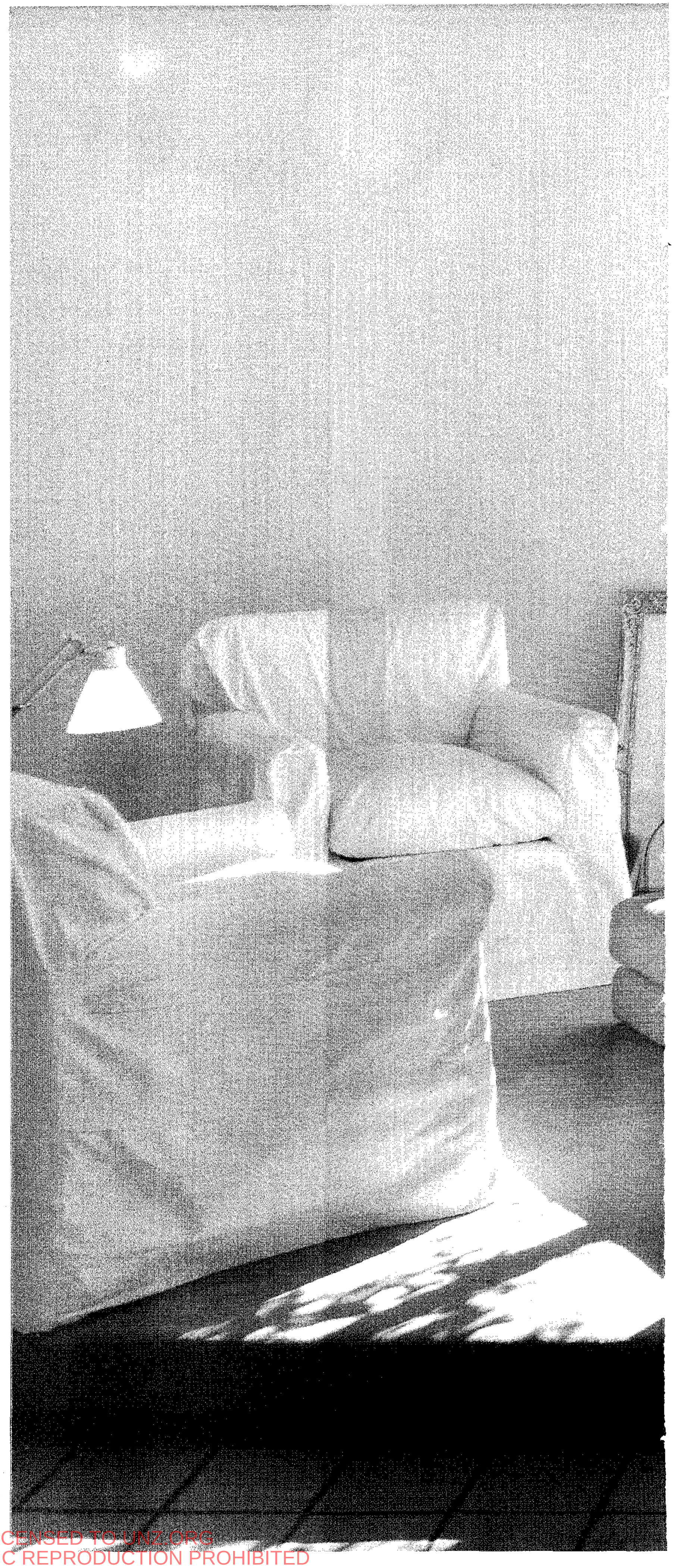
Bob Patino and Vicente Wolf are so well known for their sleek, polished interiors—as it happens, a look they feel has palled—that they spend much of their energy these days persuading new clients that they don't really want the "Patino-Wolf look" at all.

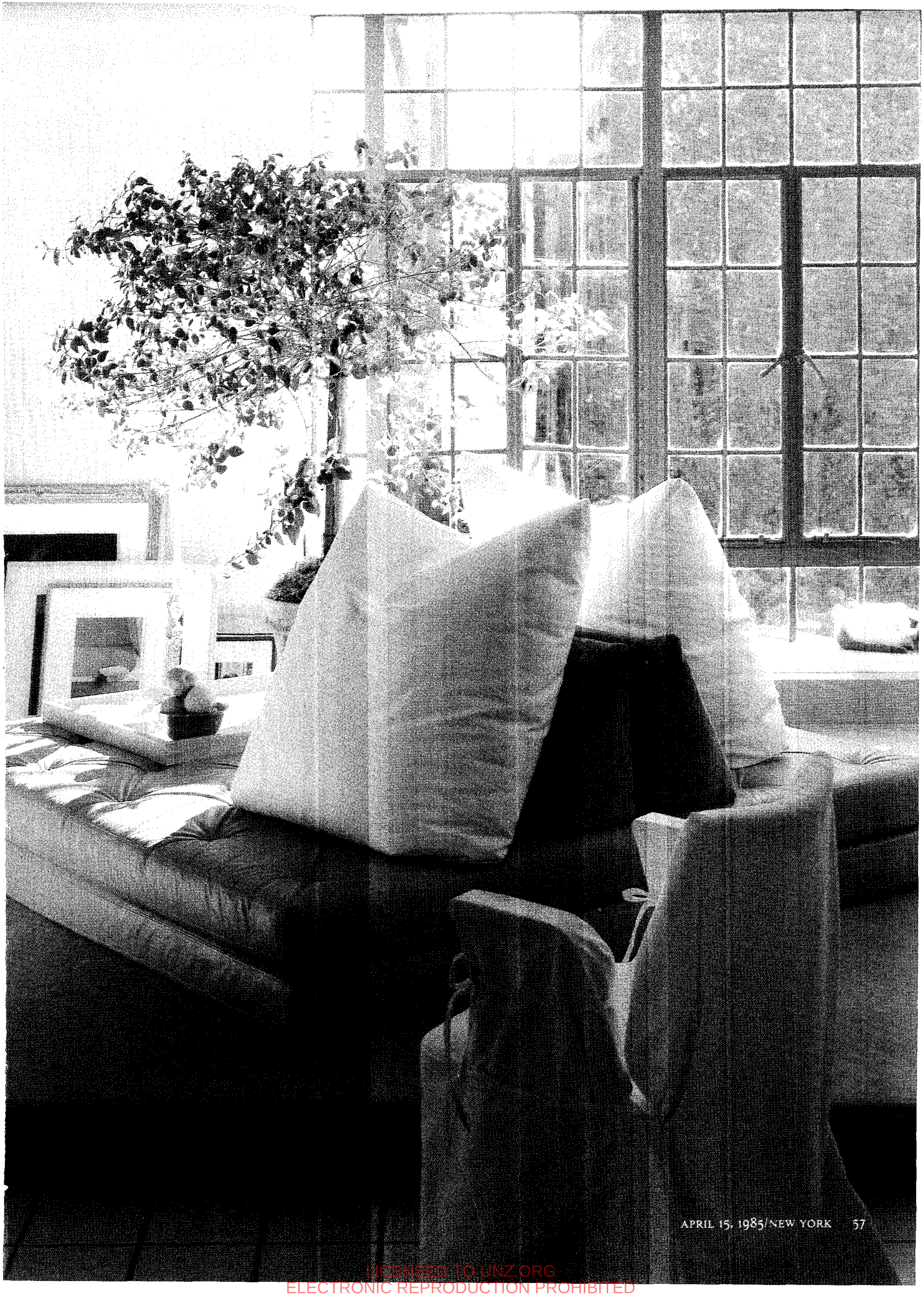


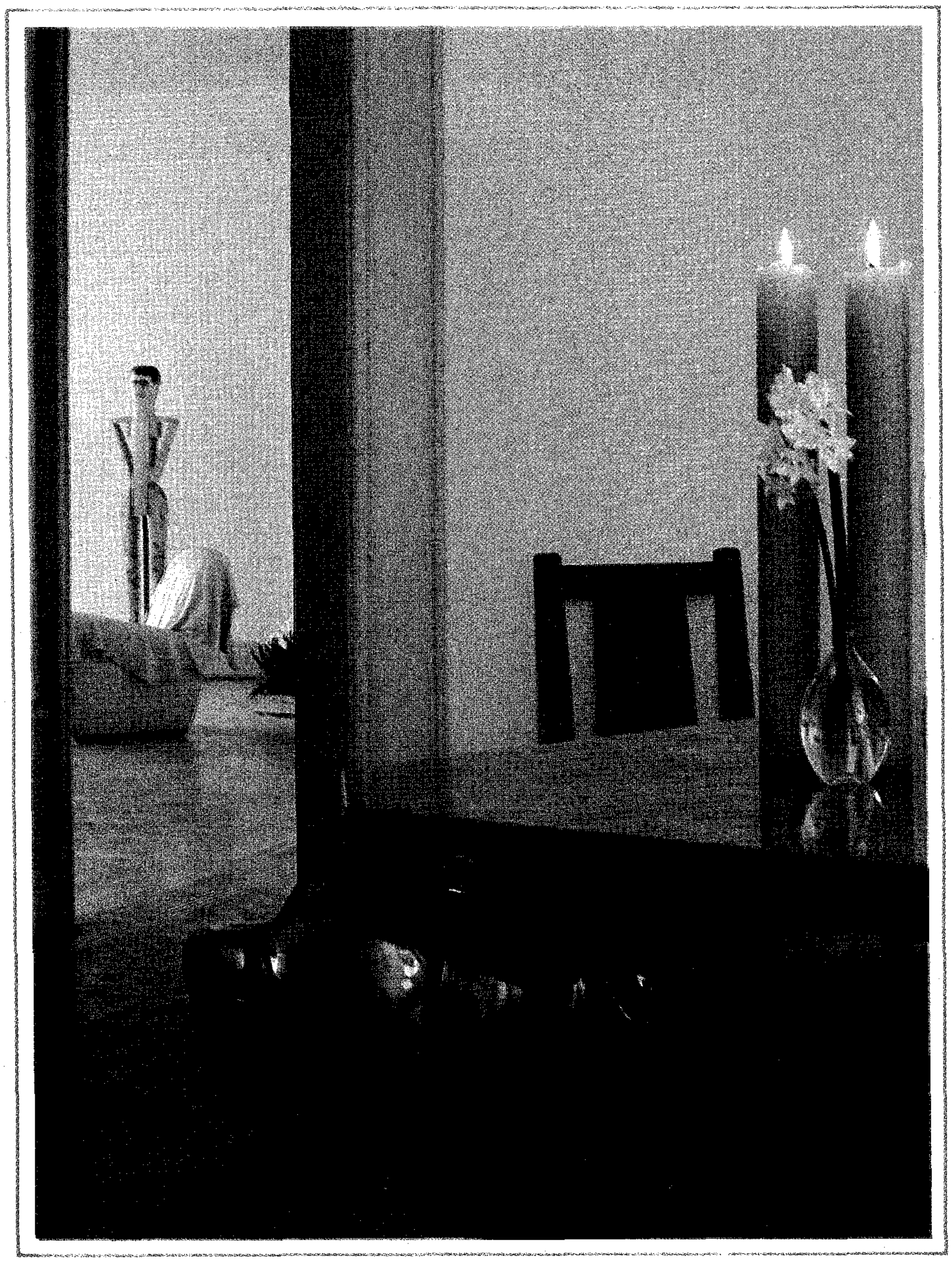
A distinguished collection of art photography leans casually against the wall.

"Signature rooms are passé," says Patino. "If someone comes into your home and says, 'Oh, did so-and-so do this?,' your room has turned against you. It's not a compliment." Their recent work, as exemplified by this East Side living room, is less *en suite,* more about individual objects, than their earlier efforts. "We've gone beyond decorating that's so perfect you can't move," says Patino. Adds Wolf, "This is a more natural approach—and I don't mean tree-trunk tables—than the old built-in, nailed-down look."

The interior designers Bob Patino and Vicente Wolf, well known for their spare and stylized schemes, are aiming for a more artless effect these days.







Left: Can an edge this soft still cut? It can and does. Mission dining chairs are lacquered to match the table, a contemporary art piece with a bronze-bull motif.

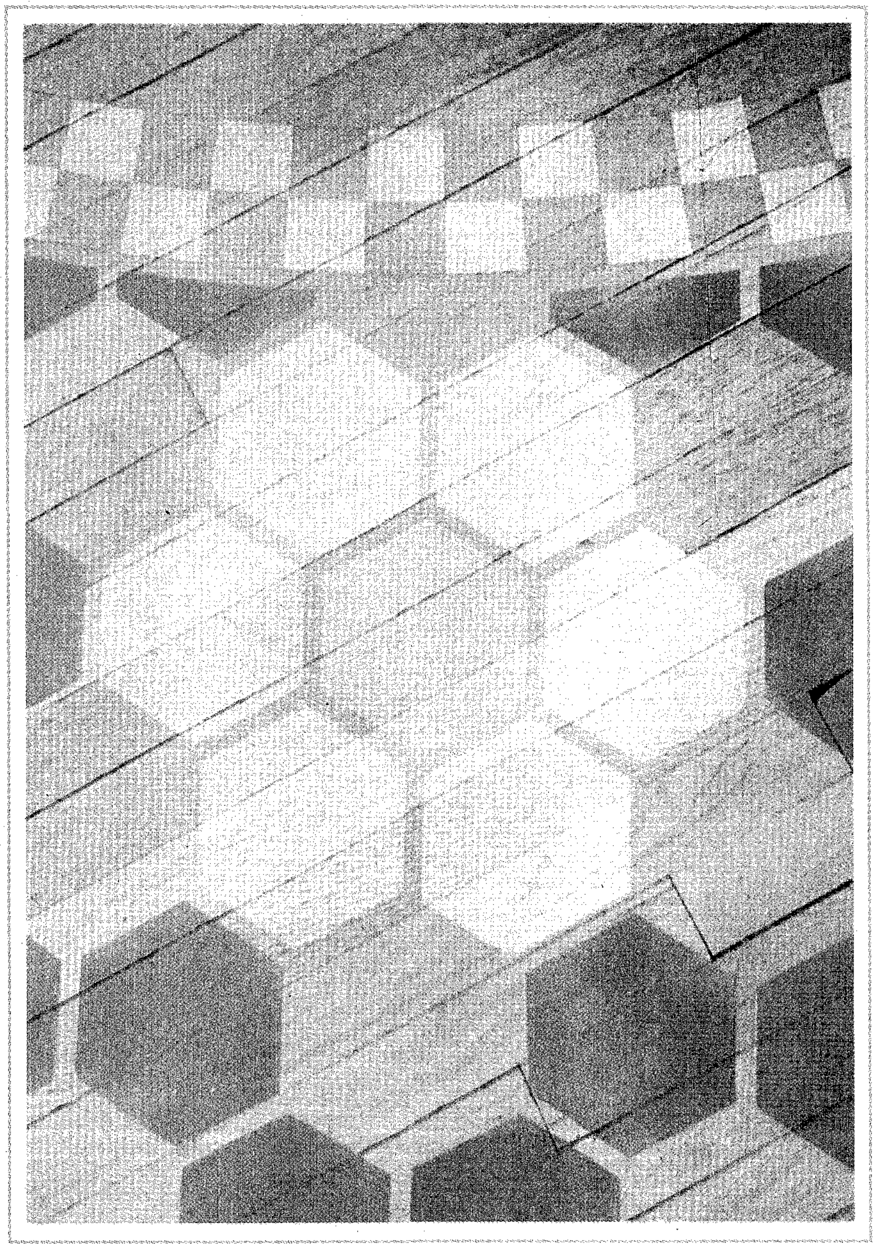
Right: In the living room, the floors—which are stenciled throughout the apartment—have a faded quality reminiscent of a fine old Aubusson.

Pure and Simple

The owners of this apartment are art collectors who've managed brilliantly to avoid the cliché residence-as-gallery look. Yes, they hired an architect, Mark Zeff, and a contractor, Bill Fares, to clean up their West Side co-op. But the place had a nice bit of character all its own that the design professionals managed to clean around. And yes, they have "important" lighting, also designed by Zeff. But the fixtures make a decorative contribution that's pleasantly uncommercial.

The furniture is upholstered in chamois-colored leather, with "loose" skins that snap on. In the background are mannequins from the twenties.

Lighting from Dennis Miller Associates.



Left: the stenciled pattern on the floor that encircles the nineteenth-century brass bed.

Right: The woodwork throughout the apartment has been stripped. Though the owners initially intended to sand and refinish it, they decided to leave it raw, with a thin wash of the old paint.

Says Zeff, "Because the clients are so stylish, they needed a minimum of stylistic input. The lighting was my chance to show off." In fact, it was the clients themselves who commissioned the artist Adam X. Kurtzman to stencil the floors. They worked out the casual chamois upholstery with designer Dana Raso. And their dining table was the result of a chance encounter in a gallery with the architect Norman Brosterman. Theirs is the rarest of tastes: original and confident. It shines through the results. ▬

David's
FRENCH BREAD PIZZA
CHOICES
BEVERAGES
DELUXE CHEESE
SAUSAGE
COFFEE

David Liederman: *"I want Zabar's. Why? Because there's so much I can do with it."*

THE MAN WHO WOULD BE ZABAR'S

A COOKIE KING REACHES FOR SMOKED SALMON • BY DAVID BLUM

HERE IS A LOOK INSIDE David Liederman.

There are cookies from David's Cookies, which he owns. There are bagels from Jumbo Bagels, his favorite bagel-maker. There is seafood from Manhattan Market restaurant, which he owns. There is chocolate from the Lindt factories in Switzerland. There is French-bread pizza from David's Cookies. There is cookies-and-cream ice cream from David's Cookies. There is chocolate-mousse cake from the kitchen of his friend David Glass. There is Godiva chocolate. Nestlé's chocolate. Hershey's chocolate. There is Chinese food from the China Garden restaurant on Second Avenue.

And there is Zabar's.

"I love Zabar's," David Liederman says. "The food, the atmosphere, the sawdust on the floor, the pipes hanging from the ceiling, the schmaltz herring, the smoked salmon, everything about Zabar's." With hardly a moment's pause, the 36-year-old businessman adds triumphantly, "I feel it's fate that I should someday be involved with Zabar's."

And Zabar's is what David Liederman now wants. He hopes to add it to the list of enterprises that allow him to eat large quantities of food, his passion, and to sell large quantities of food, his even larger passion. On January 24, Liederman announced that he and a group of unnamed investors were putting up a substantial amount of money to buy Zabar's. Businessmen everywhere shook their heads: Liederman was attempting the first hostile takeover of a privately held company. The owners could simply say no, and that would be it.

But they didn't. After some haggling, the three Zabar's partners agreed to a proposed selling price to Liederman of $27 million: $20 million in cash, $6 million in secured notes, and $1 million in an unsecured note. "If he can raise the money, then we'll sell it to him," says Saul Zabar, one of the partners in the 51-year-old gourmet grocery, which made an estimated $1.9 million in net profits last year on sales of $23 million. "But frankly, I have my doubts whether he can get the money."

To that, Liederman replies, "Saul Zabar can go f--- himself!"

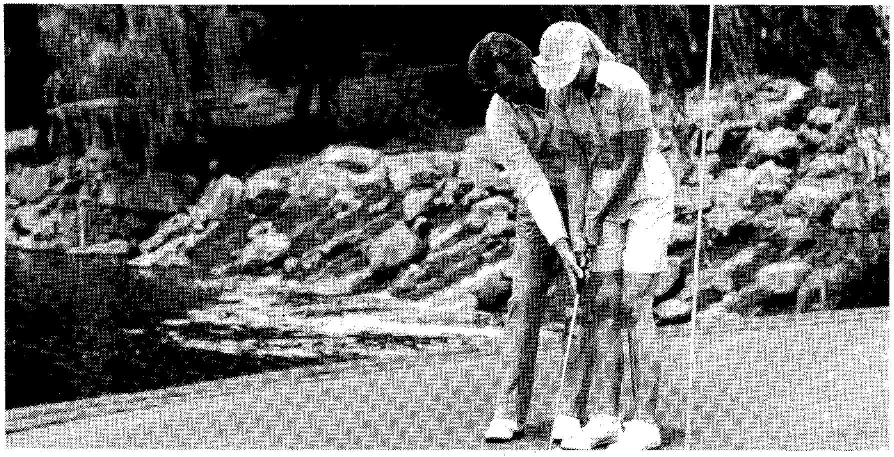
Liederman's style has always leaned toward overstatement and bravado. Not long ago, he pulled out his scrapbook filled with clippings and pointed to an old press release for a gourmet-sauce business he had begun in 1976. At the bottom, the release reported that Liederman had opened up branch offices around the world. "Not true!" Liederman confided proudly. "All Saucier had was me and this press release. I made up everything in it."

And so it seems with the Zabar's deal. For all the commotion he's made in his pursuit of the business—and for all the concern he's caused Zabar's many loyal customers, who worry about the store's future—Liederman has yet to put his money on the table. Meanwhile, he's lost his chief associate and gained at least one rival in the bidding for the store. A number of people besides Saul Zabar are starting to wonder whether Liederman will ever get the money together. One New York food-business expert spent four hours playing with Zabar's financial figures on a computer spreadsheet the other night, and remarked wearily the next morning, "Liederman is offering about $5 million more than he should."

A spreadsheet, however, cannot measure the importance of Zabar's to Liederman. He is a hungry man—and history suggests he won't rest until his appetite is satisfied. Since his early teens, he has been swallowing jobs at the rate of one every presidential term. He spent a summer killing escaped giant rats in a Stanford University genetics laboratory. He worked as a lawyer for three months and sold sauces for two years. He prepared entrecote in France, cheeseburgers in San Francisco, peanut-butter-and-jelly sandwiches in Albertson, New York, chicken salad in Brooklyn. And in 1979, he started a David's Cookies store on Second Avenue near 54th Street with $30,000, most of it borrowed. Today, his company has more than 140 franchises and licensed outlets, and four company-owned stores. Liederman is rich. But he's not satisfied.

"I *want* Zabar's," he says. "Why? Be-

Photograph by Chuck Fishman / Woodfin Camp.



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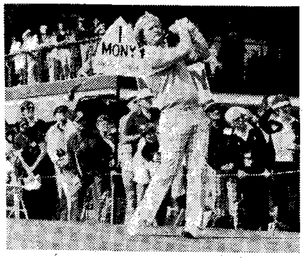

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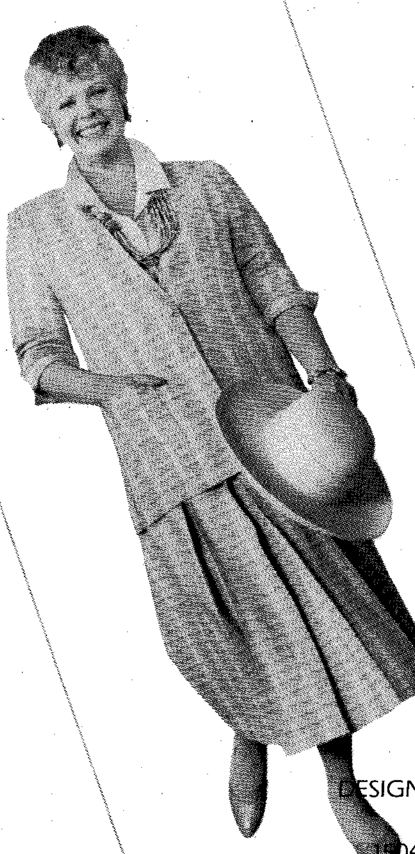

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cause there's so much I can do with it. . . . Maybe somebody else would want to buy it to get in front of the lox line on Sunday mornings. I have bigger plans."

THE PHONE IS RINGING—there's a call for David Liederman. Chemical Bank is on the line, telling the owner of a franchised chain of cookie outlets, a cookie-dough business, a one-star restaurant, a seven-story East Side townhouse (with a gymnasium in the basement and a vineyard on the roof), and another home in North Salem that he has just bounced a check for $826,000 and change. This news disturbs Liederman.

"This is f---ing ridiculous!" he booms, from behind a desk in the first-floor office of the townhouse, a five-minute walk from the United Nations.

As it turns out, the bounced check is a bank error; Chemical apologizes and promptly pays up. It's hardly a surprise that Liederman has the money. Though 60 or so employees work full-time for the David's Cookies business, Liederman signs every check himself. It is probably the one corporate task he devotes the most time to every day; he has, by now, reduced his check-signing signature to something that most closely resembles a three-humped camel.

Despite the trappings of wealth that surround him in his home office, Liederman argues that true success eludes him. On this February day, his checking-account balance at Morgan Guaranty bank hovers around $20,000, and the account doesn't even pay interest. He has no savings accounts or municipal bonds or Treasury bills; other than his homes, the closest thing he has to an investment is an IRA.

Liederman pays himself $50,000 a year as chairman of the companies that make up David's Cookies and $300 a week for his work at Manhattan Market, which his wife, Susan, runs most of the time. That much Liederman will admit. He doesn't have to admit a thing, since David's Cookies is privately held. He also claims that there were $35 million in retail sales last year and insists that sales will hit $60-million in 1985. Because the business is a franchise operation, however, sales don't necessarily explain much about the parent company.

When he founded David's Cookies, Liederman expected to own the outlets, and a few of the stores that opened around the country in the wake of the initial success were owned by Liederman himself. But after struggling to keep businesses afloat from hundreds of miles away, Liederman learned that it would be more profitable to sell franchises and let the mom-and-pops of the world worry about luring people into the individual stores. Today, Liederman owns three Manhattan outlets—two on Second Avenue and another on 42nd Street near Fifth Avenue—and one in Brooklyn, on Kings Highway; the rest are owned by business people who pay a onetime $25,000 fee and no royalties. (In most franchise operations, the franchisee pays the parent company a share of the profits, usually 3 to 5 percent.)

He earns most of his profits from the dough he sells to the outlet owners. The recipe Liederman devised—which requires thirteen ingredients (including Land O Lakes butter, Heckers flour, and Lindt chocolate)—is mixed at a factory Liederman owns in an industrial section of Long Island City. "I've only had one price change on the dough since I was in business," Liederman boasts. "About a year ago, I lowered it."

There's no sure way to measure the success of the local stores, but interviews with several franchise holders suggest that relations with Liederman are amicable. "David makes a great cookie," says Charles Barnard, who left the finance department of IBM last year to open two David's Cookies outlets in Kansas City. "Two weeks after we got here, a local magazine named us the best cookie in town. Now we have lines around the block."

Business isn't booming everywhere, however. At the PPG mall in Pittsburgh's downtown business district, a food court that opened last year with sixteen food outlets has had only one closing—a David's Cookies franchise. "They were not striking the market," says William Evans, a spokesman for the mall.

In any case, the company, overall, seems to be doing well—well enough to spark rumors that corporate giants want to gobble it up. Liederman estimates he's talked with a dozen potential suitors over the years. One is Pillsbury Company, the Minneapolis-based conglomerate that bought the Häagen-Dazs ice-cream chain in 1983. "If someone wants to pay me $100 million for David's Cookies," Liederman says, "they can have it."

IT IS A BRISK MORNING, STILL NOT quite spring but deceptively sunny, and David Liederman is getting ready to go outside. Instead of wearing his suit and an overcoat, he leaves the suit coat at home and wears a vomit-green ski jacket with his blue pin-striped pants.

"I'm having lunch at Lehman Brothers today," he says, apparently assuming that one piece of a suit is sufficient for a Wall Street lunch.

Liederman slips into a waiting limousine in front of his townhouse, and—as the car creeps up to the 59th Street bridge, on its way to the dough factory—he lectures on the real-estate situation in

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his neighborhood. There are moments when one can see signs of the old David Liederman—the man who lived in Brooklyn Heights until five years ago, commuting in the middle of the night to bake the cookies at his cookie shop and cook the food at Manhattan Market. As the limousine arrives at the factory, the chauffeur jumps out to open Liederman's door; by the time he gets there, Liederman is already out of the car. He doesn't want his doors opened—but he doesn't want to tell his chauffeur not to try.

The plant hides the secret to David Liederman's success—the recipes for his cookies. As he walks around vast rooms filled with ovens and mixers, tasting cookies and opening refrigerator doors, he cannot stop bragging about his cookies, or insulting most others.

"The other day I got up at 7:30 A.M., and I went to the store to buy a box of Duncan Hines cookie mix," he says. "They'd just been ranked the best cookie by *Consumer Reports*, so I had to try them. I took the mix home and made them. What can I tell you? They were horrible." He shrugs. "But I ate all of them. Most of this," he says, pointing to the large stomach that hangs over his belt buckle, "is cookies."

Liederman's mother, Adele Kaplan (she was divorced when he was three, and later remarried), has signed an affidavit stating that David Liederman's first word was "cookie." It hangs in his original store. He was born on March 15, 1949, and grew up in Princeton—where, despite a streak of shyness, he became a respectable athlete, particularly in lacrosse. He also became a respectable cook, and cooking led to eating.

"I have had an eating problem my whole life," Liederman confesses another day, squeezed behind a table at Manhattan Market, where he's lunching on scallops and white wine. "The fact that my parents divorced when I was three shook me to my inner core, and the way I compensated for that unspeakable tragedy that my father put on me was to eat. When I was twenty, I went to France with my girlfriend. I got curious about what it was like to be a chef. I love gorillas too. A white gorilla named Snowflake was living in the Barcelona zoo. I had to decide. Do I go to Barcelona, or do I go to eat in a three-star restaurant? What's that Faulkner line? Two roads diverged, you know. So we went for the meal, to Troisgros, then one of eleven three-star restaurants in France. That meal changed my life. It was a religious experience. The two of us ate a seven-course meal for $20. I decided right there I was going to learn to cook."

It was Frost who mused about the road not taken—but never mind. Six years after that meal—after college, law

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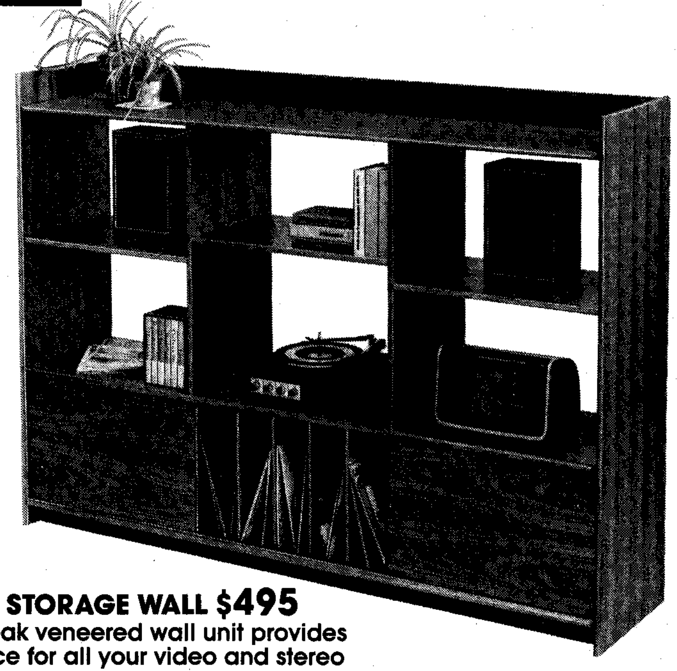

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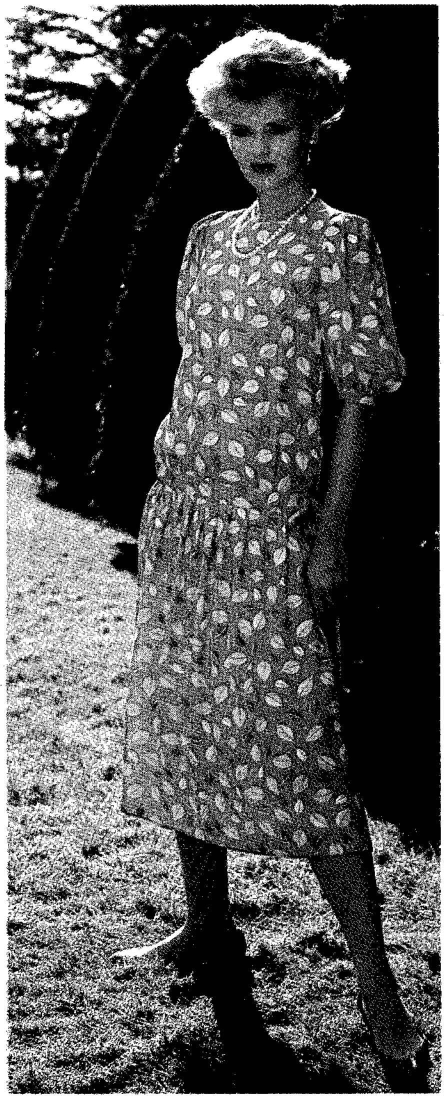

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SQUAWKING: *He claims Mrs. Fields' cookies "stink," and he calls Mr. Fields an opportunist. This, to Liederman, is good advertising.*

school, and cooking school—he returned to Troisgros as an apprentice.

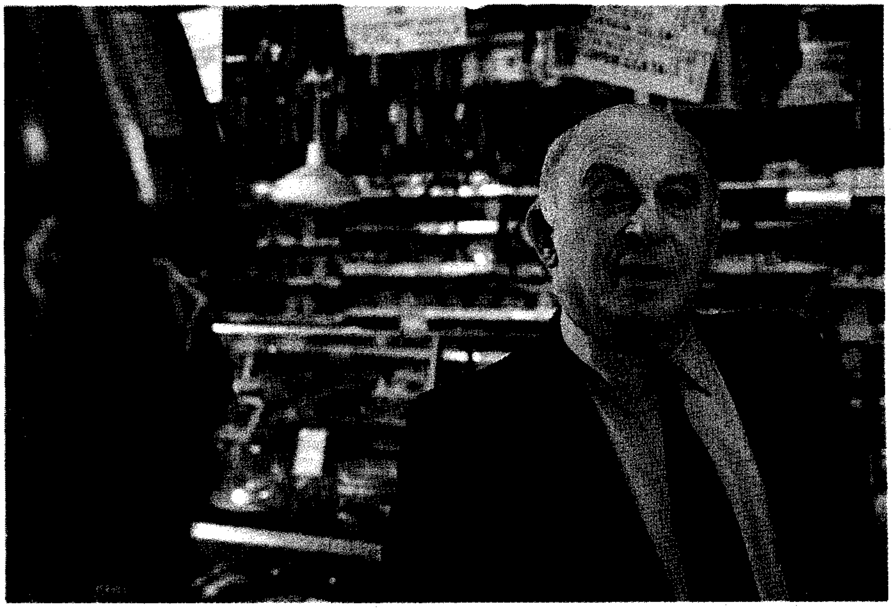
Liederman came back to America in 1976 and started selling Saucier—a product designed to be a base for elegant sauces. Saucier didn't really take off at first, and by 1979, Liederman was ready to move on. That's when he acted on his idea to sell fresh-baked chocolate-chip cookies. That June, in partnership at the time with Robert Shapiro, the owner of Hoexter's Market, Liederman started selling David's cookies from a tiny space next to Manhattan Market.

By 1980, he'd opened another outlet, in Macy's, and yet another, in Zabar's. The next four years led to a national explosion in the cookie business; today, there are at least four major national chains: David's, the Original Great American Chocolate Chip Cookie Company, the Original Cookie Company, and Mrs. Fields' Cookies. Liederman considers all of them competition—but there is none that stirs more emotion, more theatrics, more sheer bile than Mrs. Fields' Cookies. "When I talk about the Fields," he says, "I'm like a dog in heat." He says their product "stinks," he calls Debbi and Randall Fields's reputation for giving a lot of cookies to charity "bull----," and he characterizes Randall Fields, who helps run the company, as an opportunist.

This, to Liederman, is good advertising. "I made a decision a while ago that I would do whatever I could to get this grudge match going between David's and Mrs. Fields' under a very simple marketing theory I have, which is called the Chinese Restaurant Theory. That is, there are 300 restaurants in Chinatown, and none of them is going out of business on a daily basis. If people are walking down 59th Street, talking about whose cookies are better, Mrs. Fields' or David's [both have outlets on 59th Street, opposite each other], at least they're talking about cookies, not popcorn."

Randall Fields denies all Liederman's accusations and says that any conflict between them is unnecessary. "David seems to be a nice man, he seems to have a wife and kids," Fields says. "Why does he say all of these nasty things?"

Both men agree that their cookies are different, and indeed, they are. Each cookie recipe reflects, in texture, the person who invented it. Mrs. Fields' cookies are soft and gooey. David's cookies are crisp and chunky.



Inside Zabar's: *"This controversy I didn't plan," says Murray Klein.*

Photograph by Bill Pierce/Sygma.

TWENTY-SEVEN MILLION DOLLARS buys a lot of smoked fish, but David Liederman says the price is a bargain for what he'd be getting—a New York tradition. That tradition goes back to the 1930s, when Louis and Lillian Zabar—the parents of Saul and Stanley Zabar, two of the current owners—opened a little grocery on Broadway. In those days, they didn't sell pots and pans, or even caviar. But as the neighborhood and the economy changed, so did Zabar's, and now it is the undisputed king of the delicatessen world. The store sells more than a quarter ton of whitefish a week, five tons of cheese, and enough smoked salmon to cover a Sunday-morning bagel for every citizen of Scarsdale—where, of course, there is no Zabar's. There is no Zabar's anywhere in the world except on Broadway between 80th and 81st Streets.

"You can't franchise a person," says Murray Klein endlessly. A short, 62-year-old Russian immigrant, Klein started at Zabar's in 1950 as a delivery boy and has worked his way up to a one-third partner in the business, with Stanley and Saul Zabar. People who know Murray Klein and the Zabar brothers say it is Klein who really wants to sell.

Five years ago, for example, Klein is said to have brought Alfred Taubman, the real-estate developer, into the store, ready to write out a $15-million check to buy everything. Stanley Zabar called the deal off at the last minute, says a source familiar with the episode. Under the terms of the partnership agreement, all three partners would have to agree on any disposition of the store.

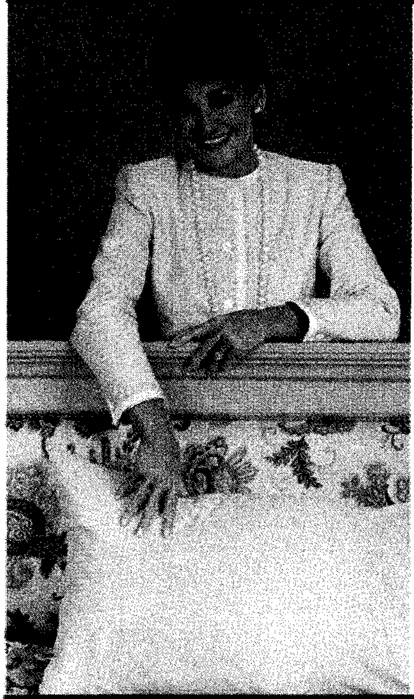
Klein also initiated the current discussions, according to Liederman. "He came to me and Susan," Liederman recalls. "We were up to his office about five months ago, and he says, 'You understand me. You understand the way I think. You understand the craziness that goes on here. Why don't you put together a group and make an offer for the business?' So I listened to him."

Liederman says he has a close personal relationship with Klein and talks about being invited to Friday-night Sabbath dinners at Klein's apartment. "He calls me Son, I call him Pop," Liederman says.

But Klein was clearly put off by Liederman's public—and premature—announcement of the deal. "It was like a betrayal. . . . Now that he says he's buying Zabar's, I don't think I can talk about him." To another reporter, Klein explained, "I plan all my controversies. The Cuisinart controversy? I planned that one. The caviar controversy with Macy's? I planned that one. This controversy I didn't plan. That kind of thing is bad for morale."

KLEIN, WHO'S IN CHARGE OF the store's day-to-day operations, first met Liederman in 1976, when Liederman convinced Klein to carry Saucier. In 1979, flush with success at David's Cookies on Second Avenue and in Macy's, Liederman talked Klein into opening a David's Cookies outlet in Zabar's.

Liederman loves to tell the story. "He said, 'Where do you think we should sell these cookies?' " Liederman remembers, imitating Klein's strong Russian accent



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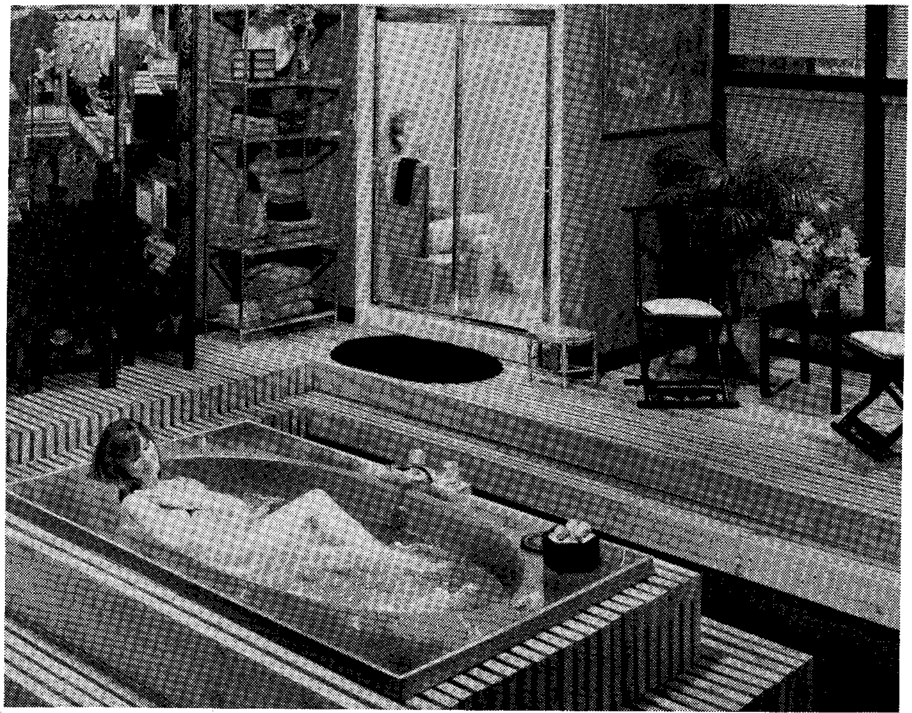

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THE DELI DEAL: *At the $27 million he's willing to pay, Liederman concedes he'd have to expand Zabar's to make the purchase worth the price. "Otherwise, I'd have to sell lox for $1,000 a pound," he says.*

as he tells it. "I said, 'You got to build a cookie store according to our company standards.' He said, 'What's that?' I said, 'You've got to have an approved counter, an approved oven, an approved floor.' Anyway, I was someplace out of town, and my brother, Bill, said he'd follow up.

"I get a hysterical call on Saturday night at 11 P.M. Bill says, 'David, Zabar's has started selling the cookies, and they're f---ing it up. They have no counter, they have no floor, they're selling the cookies off an egg crate.' So I tell him to take the cookies out of the store. And you have to understand, nobody takes their product *out* of Zabar's. So Murray calls Bill up and says, 'What's the matter?' Bill goes over and says, 'You can't sell cookies without a floor.' Murray pulls $10 out of his wallet and sends a kid to a linoleum store and says, 'Get me a floor.' He gets it, throws it on the floor, and says, 'You want a floor, you got a floor. Now give me the cookies!' " Bill Liederman did.

Five years later, when Klein said he wanted to retire, David Liederman got a group of backers together.

AT FIRST, THERE WAS SOME doubt whether the Zabar brothers would agree to sell; but today, they seem resigned to going along with Klein. "These people don't want to be married anymore," says one participant in the negotiations. "This is their way of getting a divorce."

And as in a divorce, the proceedings have become extremely complex. First, Liederman brought in Burt Wolf, the *Eyewitness News* food reporter who started the Cooks' Kitchen cooking-equipment shops—and whose son had worked two years at Zabar's under the watchful eye of Murray Klein. Liederman and Wolf pulled together bank loans for most of the money that constituted their first offer for the business—which was somewhere between $20 million and $25 million.

Then the Zabars and Klein raised the price to $27 million for the store, the three store buildings, and two adjacent buildings. Liederman agreed to the new demand. But then the first problem arose: Liederman's original backers weren't interested at the higher price. So Liederman said he wanted 30 days to raise the money from new sources. The Zabar's partners asked Liederman to put up a $500,000 "down payment" in return for an exclusive option. Liederman refused, saying there was no guarantee he'd get the money back if the deal fell through. But that unwillingness prompted Saul Zabar to suspect that Liederman didn't have the money.

Liederman denies suggestions, by the Zabar's partners and others, that he's been public about his pursuit of the business as a way to attract more investors. At a minimum, though, he's managed to attract competitors—including, as of last week, a California real-estate investor, according to Liederman.

Then, a fortnight ago, Liederman suffered another blow. Burt Wolf suddenly

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pulled out, claiming that his employer thought that owning Zabar's would be a conflict of interest for him. Wolf had helped bring in the bank loans; without him, Liederman had to get new commitments. But Liederman was undaunted. Now he claims Bankers Trust has promised $20 million in financing. (Bankers Trust won't comment.) The final $7 million, he insists, will soon be available from "a foreign source."

And what if all this really does work out and Liederman does buy the store? He admits he wants to open "a few" Zabar's around the country—around the world, even. But he says his main intent is to place a "mini-Zabar's" in various department stores. These outlets will sell only a fraction of the product line, but they would be part of a larger plan to use the Zabar's name to market such things as mustard and coffee.

"There's no way I would open up a hundred Zabar's around the country, like cookie stores," Liederman says. "For one thing, there aren't a hundred good fish slicers to go around." But at the $27-million he's willing to pay, Liederman concedes he'd have to expand—by doubling the size of the Broadway store and opening the department-store outlets—to make the purchase worth the premium price. "Otherwise," he says, "I'd have to sell lox for $1,000 a pound to make my money back."

As for the claims by neighborhood loyalists, like writer Nora Ephron, that the prospect of Zabar's changing hands is giving the Upper West Side a nervous breakdown, Liederman says, "I'm going to start a community board of people to tell me what I'm doing wrong with Zabar's on a weekly basis. And Nora Ephron can be the chairman."

DAVID LIEDERMAN CANNOT stop talking or dreaming about Zabar's. He sees a story in the paper about a storefront in Paris for sale, and he imagines a Zabar's in it. Somebody mentions Dallas, and he imagines a Zabar's there—and in Chicago, Miami, and Los Angeles.

He can't stop growing, or thinking about growing. Everywhere he looks, there is food, to sell and to eat. He talks about dieting, but he shows no signs of it—and with Zabar's in his empire, one can only imagine how big he'll get. He won't give his weight; he says he's the only one who knows it. When he was a child, he had two big fears: square dancing with girls and the sight of the school nurse rolling the scale down the hall to weigh his class. One year, when the nurse approached, he ran to the first-floor window, jumped out, and ran home, just so he wouldn't get weighed. David was always bigger than everybody else. ■

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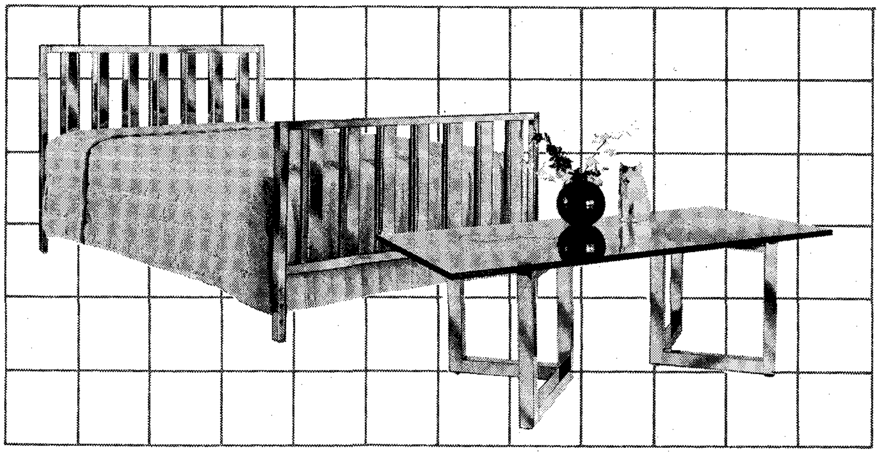

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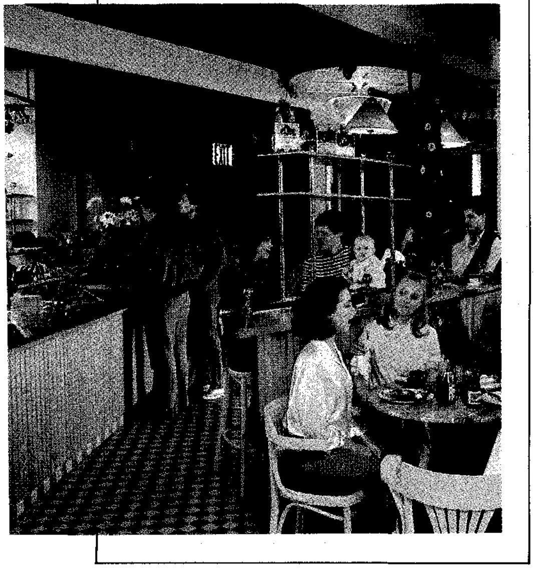
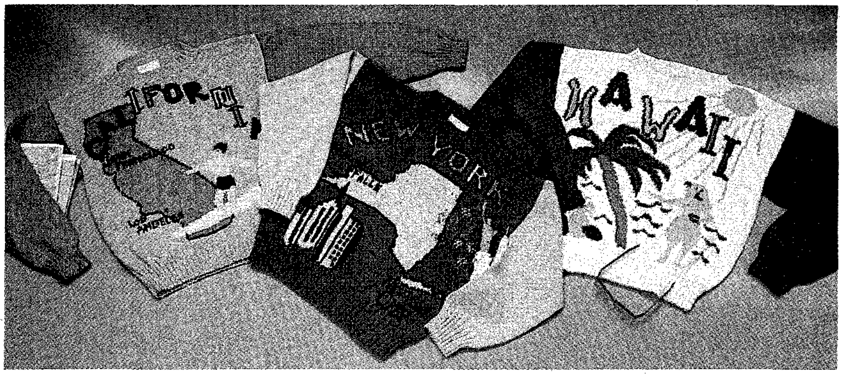
By Corky Pollan

Snack Beauty

'Zebos, a petit café in the Village, has the look of a Swiss cuckoo clock. There are real trees, sturdy chairs, and lots of jolly trim about the place. Neighborhood folks like the dollhouse ambience and love the light little snacks—and the little prices. You can have three small gingerbread muffins filled with crème fraîche for $1.95. Or homemade chocolate truffles, $2.50 for a half-dozen. There are big portions too: lentil-and-sausage soup, $1.50 a bowl; spaghetti with fresh ricotta, $3.95; a terrine of chicken liver topped with sautéed onions, $2.75. Plus, cereal, frittatas, biscuits, salads, pastries, and various coffees. And, come late spring, beer and wine. The menu roves from tearoom to Tuscany with a bit of Budapest tossed in—George Lang was the consultant. And what cuckoo clock ever served food?—**Barbara Costikyan**

'ZEBOS/*176 Seventh Avenue South, at Waverly Place/691-7000*





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In recent years, Lord & Taylor has traveled from Santa Fe to New Orleans to Charleston to Newport for merchandise that captures the special flavor of these cities. But this year, the store will celebrate the whole of America, "land of countrygarden pink." So buyers scouted the nation for gingham camp shirts, comforters, and cachepots. Designers created flowery dresses and swim trunks. Lavish cabbage roses and dainty rosebuds materialized on fabrics for the home. Slatted-wood lawn furniture (tree bench, above, $2,909) was carted down from Maine. Clever hands assembled enchanting baskets for the botanist ($155), the athlete ($130), and the little ones ($140). And on April 10, all will be in place, and *we* can celebrate the store's transformation into a country garden.

"FOCUS AMERICA: LAND OF COUNTRYGARDEN PINK"/*Lord & Taylor*

Photographs: top, Deborah Denker; bottom left, Ted Hardin; right, Peter Mauss/ESTO.

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THE BACH BEAT

"...With a humanistic view of Bach, Schiff puts his prodigious technique and gorgeous sound in the service of the music..."

As the worlds turn: *Andras Schiff illuminates the defined emotions of Bach's partitas.*

HOW ARE WE HONORING BACH IN THIS 300th year of his birth? Spare me from counting the ways. New York's musical community began observing the anniversary last fall, the pace quickened all winter, and over the past couple of weeks tricentennial concerts have become unremitting. Last month on the big day itself, the celebratory events were so numerous that choosing the most appropriate of them to attend was impossible. So I decided to stay home, think deep thoughts, and listen to some recorded performances, the likes of which will not be heard today: Pablo Casals's deliriously romantic traversal of the Cello Suites, for example, or Otto Klemperer's hopelessly old-fashioned but divinely inspired vision of the *Saint Matthew Passion.*

After that pleasant indulgence, I painlessly eased myself back into the reality of today's live Bach performances when **Andras Schiff** began his three-part examination, on a modern grand piano at the Metropolitan Museum of Art, of the composer's *Klavierübung.* Although apparently modest in its aims—"Keyboard Practice consisting of Preludes, Allemandes, Courantes, Sarabandes, Gigues, Minuets, and other Galanteries Composed for Music Lovers to Refresh their Spirits," wrote Bach on the title page—the *Klavierübung* is in fact a compilation of towering masterpieces that every pianist plays, if only in private: the Six Partitas, *French* Overture, *Italian* Concerto, Four Duets, and the *Goldberg* Variations.

I had a fairly clear idea of what to expect from Schiff after hearing his wonderful new recording of the partitas (London 411 732-1) and an earlier release of the *Goldberg* Variations, Four Duets, and the Chromatic Fantasy and Fugue (London LDR 72013). A young Hungarian-born pianist, Schiff is not yet widely known in this country, although at least one segment of his Met Museum audience must also have been aware of his gifts—on all three evenings, important musicians could be spotted everywhere in Grace Rainey Rogers Auditorium. When performing artists of the stature, culture, and accomplishment of Charles Rosen, Heinz Holliger, and Richard Goode take the time to attend recitals by a colleague, the chances are that he must be well above average. And Schiff's Bach is special—carefully considered, sensitively executed performances that could have disappointed no one.

Well, almost no one. Some will always bristle at the prospect of Bach played on anything but the harpsichord, and I did overhear a few doubts expressed about Schiff's self-contained, deceptively understated approach to the composer. That hardly comes as a surprise. From the 1950s on, most people who grew up listening to Bach on the piano were probably playing records made by Glenn Gould, a pianist whose technical brilliance, intellectual probity, and sheer gall provoked and fascinated an entire generation. The mesmerizing force of Gould's recorded interpretations—all of them are currently being reissued by CBS—has certainly left its mark on the way many of us understand this music, as well as conditioning our responses to other pianists' performances. In fact, whenever I hear the partitas and *Goldbergs* nowadays, I sometimes have to remind myself that Gould's infernal humming and moaning in the background was not part of Bach's original intention.

Of course that response arises from the inevitable hazards of playing one record too many times. Bach's music can and should be animated by performers of diverse tastes, skills, and sensibilities—even a musician of genius like Wanda Landowska went too far when she sweetly zapped a distinguished rival with her legendary dismissal: "You play Bach your way, I'll play him his way." There is no one way, and there never was. If Gould deliberately challenged his listeners by presenting Bach as a rebel, Schiff, it seems to me, views the composer from a less excitable, more humanistic perspective, one that is equally valid and quite possibly, after repeated hearings, even more satisfying.

The most immediately striking feature of Schiff's Bach, both on his London records and in person, is its beguiling surface beauty. No matter how complex the textures or how intricate the contrapuntal discourse may be, he never permits the slightest suggestion of a forced or unmusical sound. The ability to produce a piano tone characterized by such consistently deep-centered, warmly rounded solidity and clarity is one hallmark of a prodigious technique. It takes even greater discipline, control, and intelligence to put this gorgeous sound completely in the service of the music—not an end in itself, but the starting point to create absorbing Bach performances that draw upon the piano's most relevant coloristic, rhythmic, and articulative resources.

The partita form is essentially that of a

Photograph by Donal Holway.

suite made up of contrasting dance movements—unassuming and charming collections of genre pieces in the hands of lesser Baroque composers. Bach, though, transformed the partita into a virtuoso display vehicle, intellectually toughened by his typically ingenious organizational principles that forged structural uniformity from an amazing musical diversity. Each of these six scores inhabits a distinctly defined emotional world of its own, and in every case Schiff unerringly established the perfect equilibrium that makes these worlds turn. I have never before heard a pianist or harpsichordist illuminate the feelings behind the partitas quite so wondrously and naturally while tending to every technical and stylistic detail with a fastidiousness that would surely please the most exacting keyboard pedagogue or Baroque scholar.

The *Goldberg* Variations make even greater demands on pianists and listeners, a nonstop musical journey that can last either 70 hypnotic minutes or a hellish eternity. Schiff's performance, for me at least, definitely fell into the former category. Aside from its moment-to-moment tonal allure, lyrical fancy, and digital precision, these *Goldbergs* evolved powerfully as an organically developed dramatic entity. Anyone can see how it happens on the printed page, as Bach gradually intensifies the musical atmosphere after the measured simplicity of the opening instrumental aria, but few ever capture, sustain, and propel the mood as successfully as Schiff did at the Met Museum. The tragic twenty-fifth variation served its true pivotal function for once, and magnificently so—not only as the score's emotional climax but as the cathartic release for the frenzied virtuosity and physical exuberance of the final variations.

Although Schiff's audience was not exactly overflowing, I have the feeling that it can only increase as word about this extraordinarily talented pianist circulates and his chosen repertory broadens. London Records must be betting heavily on him, since, in addition to his Bach, the label is putting the finishing touches on a complete edition of the Mozart sonatas with Schiff—Volume 4 in this series has just appeared (414 293-1). The crystalline elegance, buoyant energy, and twisting poignancy of Mozart's music seem to respond just as immediately to Schiff's digital refinement and probing musicianship as do the more densely packed, intensely concentrated scores that make up Bach's *Klavierübung*. In fact, the pianist's live performances of Bach seemed even more deeply felt, thoughtfully played, and clearly focused than the recordings, which date back to 1982–83. That seems to me one sure sign that a healthy, maturing talent is headed in the right direction. ■

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BLIND LUCK

> "...Asking dinner guests to identify wines has long been a form of amusement among wine professionals and amateurs alike..."

Guessing game: *"Just a minute—I* know *what it is. It's... on the tip of my tongue."*

SOME YEARS AGO, WHEN LAFITE-ROTHSCHILD 1953 still cost less than $5 a bottle, I belonged to a wine club whose members took turns arranging blind tastings. The last wine of the evening was usually a special one, and served on its own. On one particular occasion, the host emerged from the kitchen with six glasses of red wine on a tray. The first thing I noticed was that the glasses contained more than the usual amount of wine, which suggested that it had been poured from a magnum. Knowing that the host would not have bought a magnum if the wine had been available in bottles, I tried to remember which fine wines were available only in magnums at the store where he did most of his shopping. (In those days, only a few shops sold fine old wines.) After a few moments, I announced "Mouton-Rothschild '45."

The host looked at me with some annoyance and said, "Would it be asking too much of you to *taste* the wine before trying to identify it?" (Of course, it *was* Mouton '45.)

Our group gathered for the express purpose of tasting wines blind, but asking dinner guests to identify wines has long been a form of amusement among wine professionals and amateurs alike. At its best, it's a good-natured challenge to one's guests to test their palates and vinous memories. "Some people even expect me to remember the name of the vigneron's wife," says Michael Broadbent, director of Christie's wine department. "And," he said, laughing, "I do!"

No experienced taster would ever claim to be infallible, and in fact, one of the most famous remarks made about blind tastings was uttered by Harry Waugh, an English wine consultant and author. Asked once whether he had ever confused Bordeaux and Burgundy, he replied, "Not since lunch."

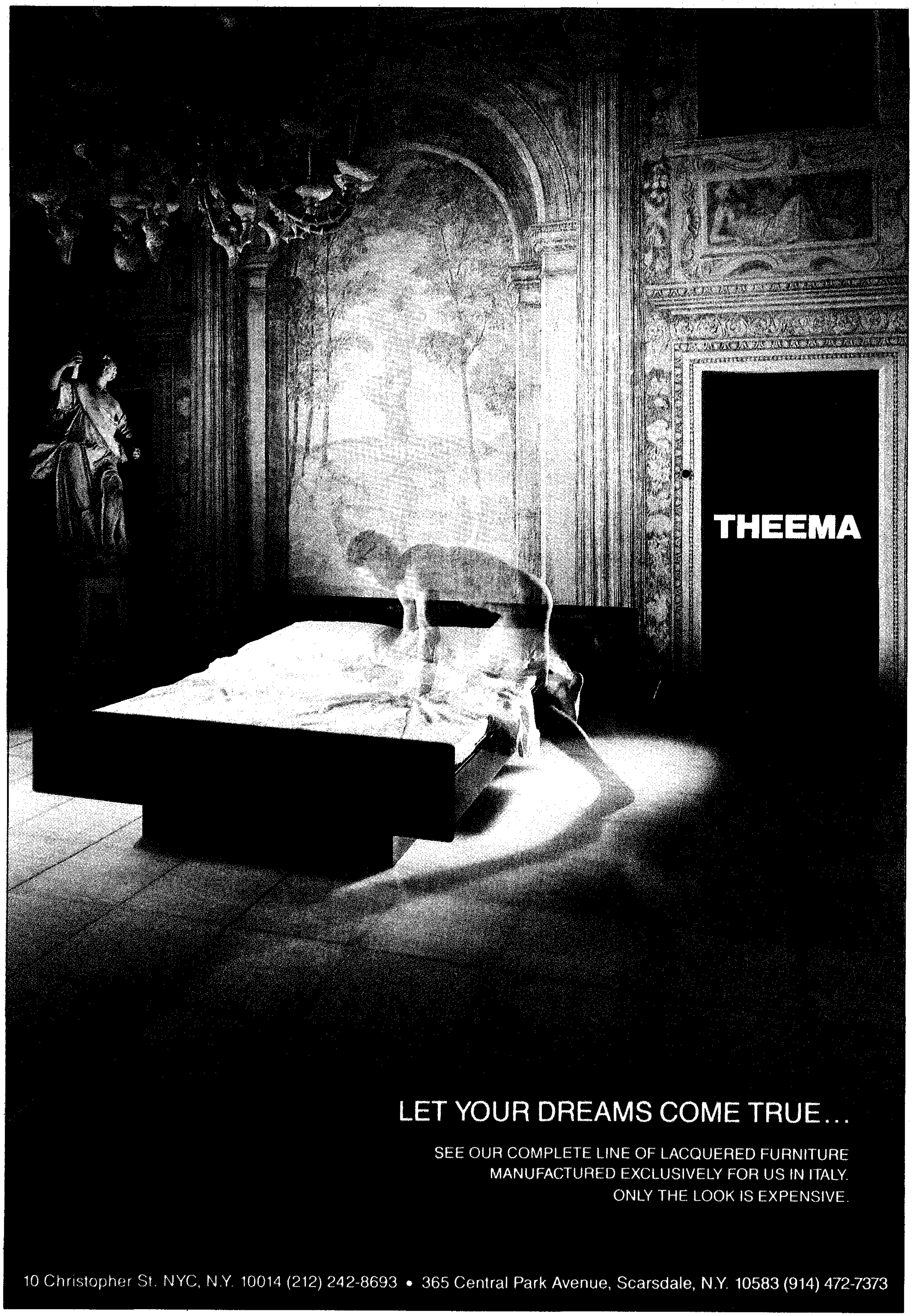
Of course, being able to identify wines is something of a parlor trick. Even those who have the experience and, above all, the memory to recognize wines will admit this ability has little to do with a professional taster's job, which is to evaluate wines. After all, a wine buyer standing in a particular cellar in Burgundy knows exactly which wine he is tasting, and even which barrel it came from. He's not trying to guess its identity but to determine its potential quality, even though it won't be bottled for many months and may not be ready to drink for several years after that.

Blind tastings of a group of comparable wines—a dozen red Bordeaux, say, or new California Zinfandels—have become a familiar part of the wine scene. Such tastings enable the participants to evaluate wines without being prejudiced by their reputations or prices. A variation of this kind of blind tasting can be conducted over dinner by serving together two wines that have something in common: a white Burgundy and a California Chardonnay, for example, or Cabernet Sauvignons from Napa and Sonoma, or two vintages from the same vineyard. The idea here is not to guess the identities of the two wines but to learn something about their respective qualities and personalities. It's much easier to characterize a wine if it can be compared with another, and the advantage of tasting *any* wine blind is that it focuses your attention, since you must react to the wine in your glass instead of to the label on the bottle.

Evaluating a wine is one thing. The ability to identify it, however, is a talent that has always been regarded with awe and is the basis of several fictional confrontations. In what is perhaps the most famous wine story of all, "Taste," by Roald Dahl, a wine enthusiast challenges a dinner guest known for his discerning palate to identify a wine. The somewhat sinister connoisseur (the part was once played on television by Peter Lorre, to give you an idea) goads his host into a bet—the host's daughter's hand in marriage against the connoisseur's two magnificent houses. I won't reveal the ending, but I can tell you that the connoisseur knew something he wasn't supposed to. Inside information doesn't always help, however. Not long ago, Roald Dahl was the guest at a château in the Médoc, and his host asked him to identify the red wine. After a few moments, Dahl caught on—it was the very wine that figured in his famous story, but he simply could not remember its name. (It was Branaire-Ducru 1934.)

Serving wines blind at dinner can be fun, but there are some unwritten rules that the host or hostess should be aware of. For one thing, the wines must be good examples of their type; old Beaujolais, cheap Chianti, or tired, faded white wines are not very fair choices, because they are not representative. And serving an unusual wine from a remote corner of

Illustration by Peter de Sève.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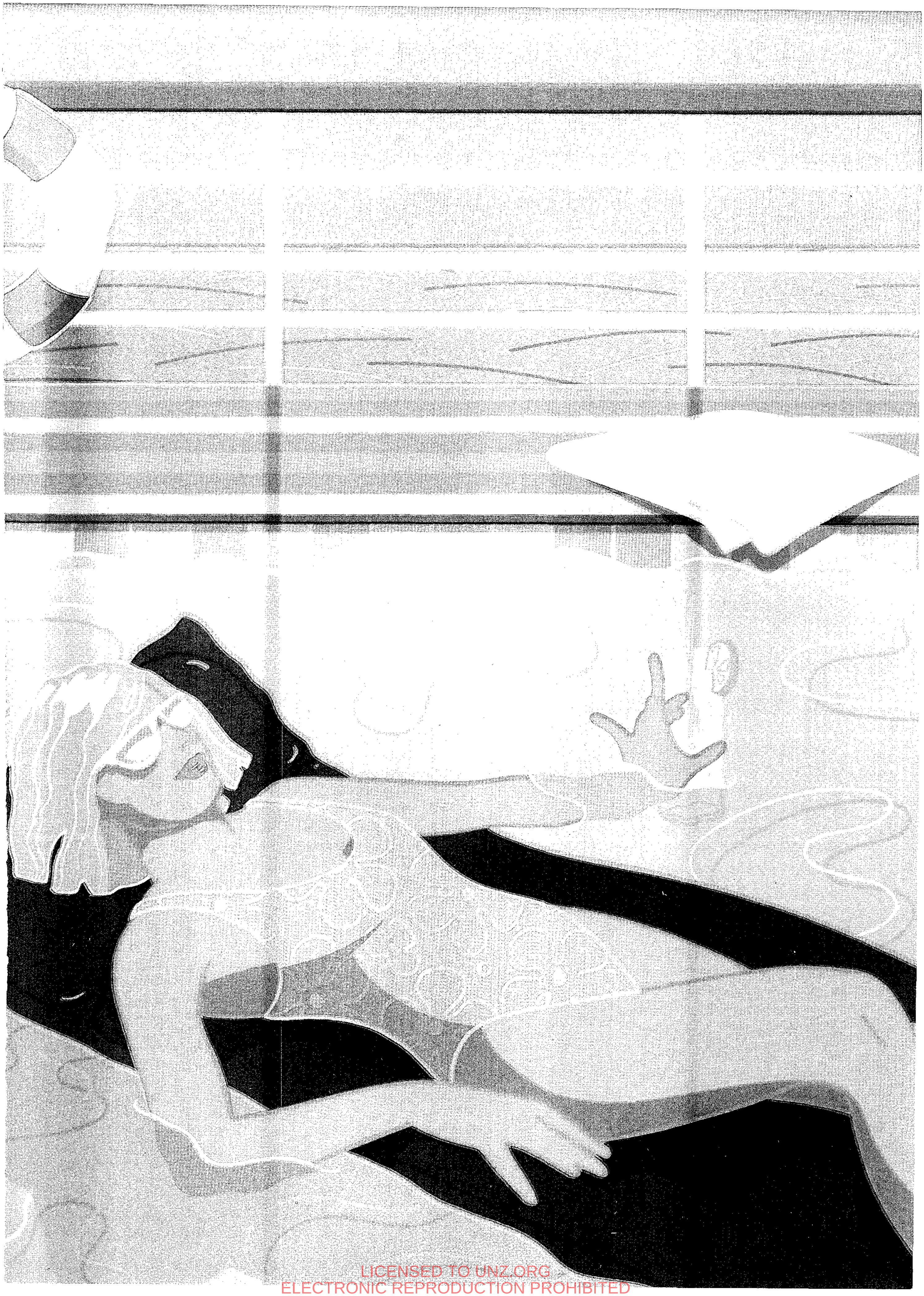

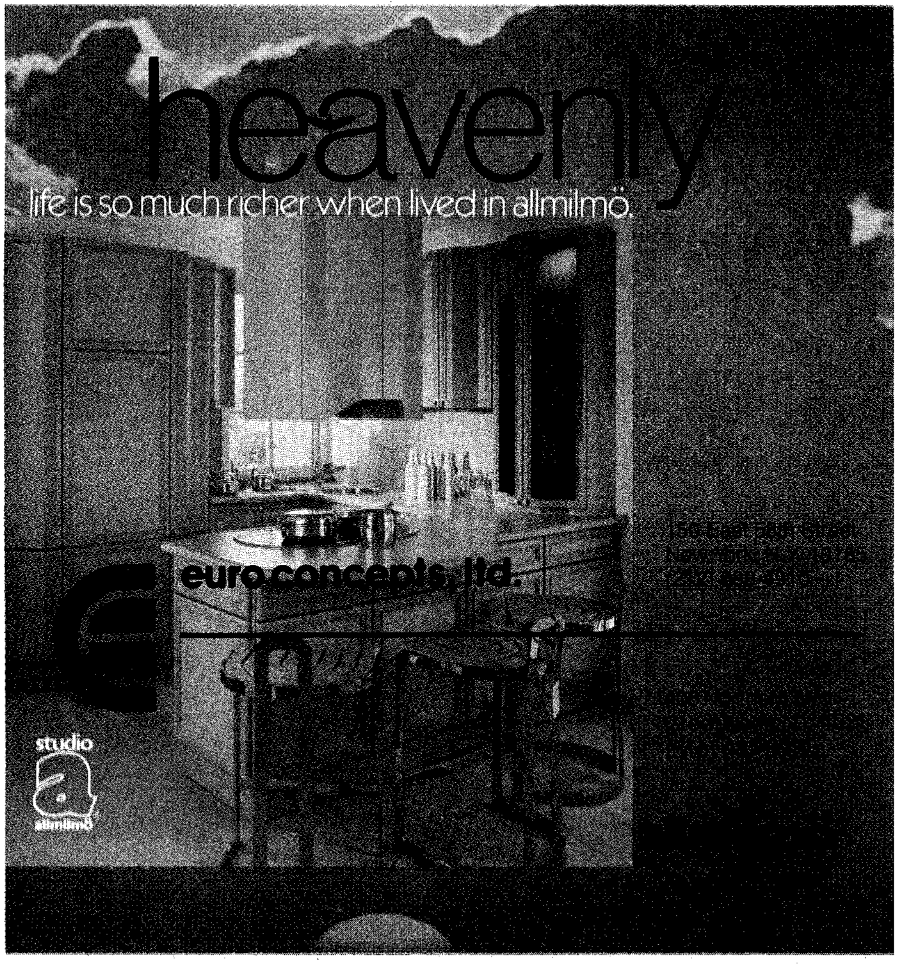

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the world is all right if you want your guests to assess its particular virtues without prejudice, but asking them to identify it is another matter. Classic wines from good vintages is accepted as the general rule, so that the wines are typical and identifiable.

And how should a guest deal with blind tastings? English wine merchant Christopher Fielden gives specific advice: "The first thing to do is try to get a look at the label. If that's impossible, the next best thing to do," he slyly suggests, "is to say that, quite unintentionally, you saw the label, so it would not be fair for you to participate."

Those who take the game more seriously, however, will look first at the wine's color as a sign of its age: White wines darken as they age, red wines become lighter and take on brick or orange hues. The wine's bouquet can often reveal the grape from which it was made—the cedary or green-pepper smell of a California Cabernet Sauvignon or a Bordeaux, the ripe, spicy smell of a California Zinfandel, and the grassy, herbaceous notes of a California Sauvignon Blanc or a Sancerre from the Loire are among the more evocative and identifiable examples. When the wine is tasted, restraint, finesse, and lively acidity suggest cooler climates; ripe, generous, heady flavors point to warmer regions. Experience is important, of course, but so is deductive reasoning.

As for the occasion, it's best if all the guests have some interest in wine; otherwise, some will discuss the mystery wines at length while others look on with fixed smiles. (This can happen even if the wines are not served blind, but that's another matter.) Of course, many wine professionals don't like the idea of blind tastings at the dinner table and think it just embarrasses their guests. "Pour the wine," says one Bordeaux shipper, "give the guests a few moments to form an impression, then say what it is."

Those who do like to serve wines blind can be diabolic. "When I dine with Michael Broadbent," says Bernard Rhodes, a noted California connoisseur, "I know that no wine is going to be what it first appears to be. If it tastes just like a Saint-Emilion, then I can be pretty sure it's something else." (Identifying the wine is not always a guest's biggest challenge. At one wine-oriented dinner party, the man next to me whispered, "I think I know what the wine is, but what is this on my plate?")

Those with traditional expectations can be more easily deceived. Years ago, on a visit to Paris, I was taken to dinner at the home of a man I didn't know but who promptly asked me to identify two white wines. As luck would have it, I recognized both, which were from the Loire Valley. (Ever since, my host has referred to me as "a good man with little white

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Gerry Frank, in her book, **Where To Find It, Buy It, Eat It In NY**, says: "emphasis is on **price and selection, which is why decorators line up next to large industrial buyers at ABC to get some of the best carpet buys in New York**".

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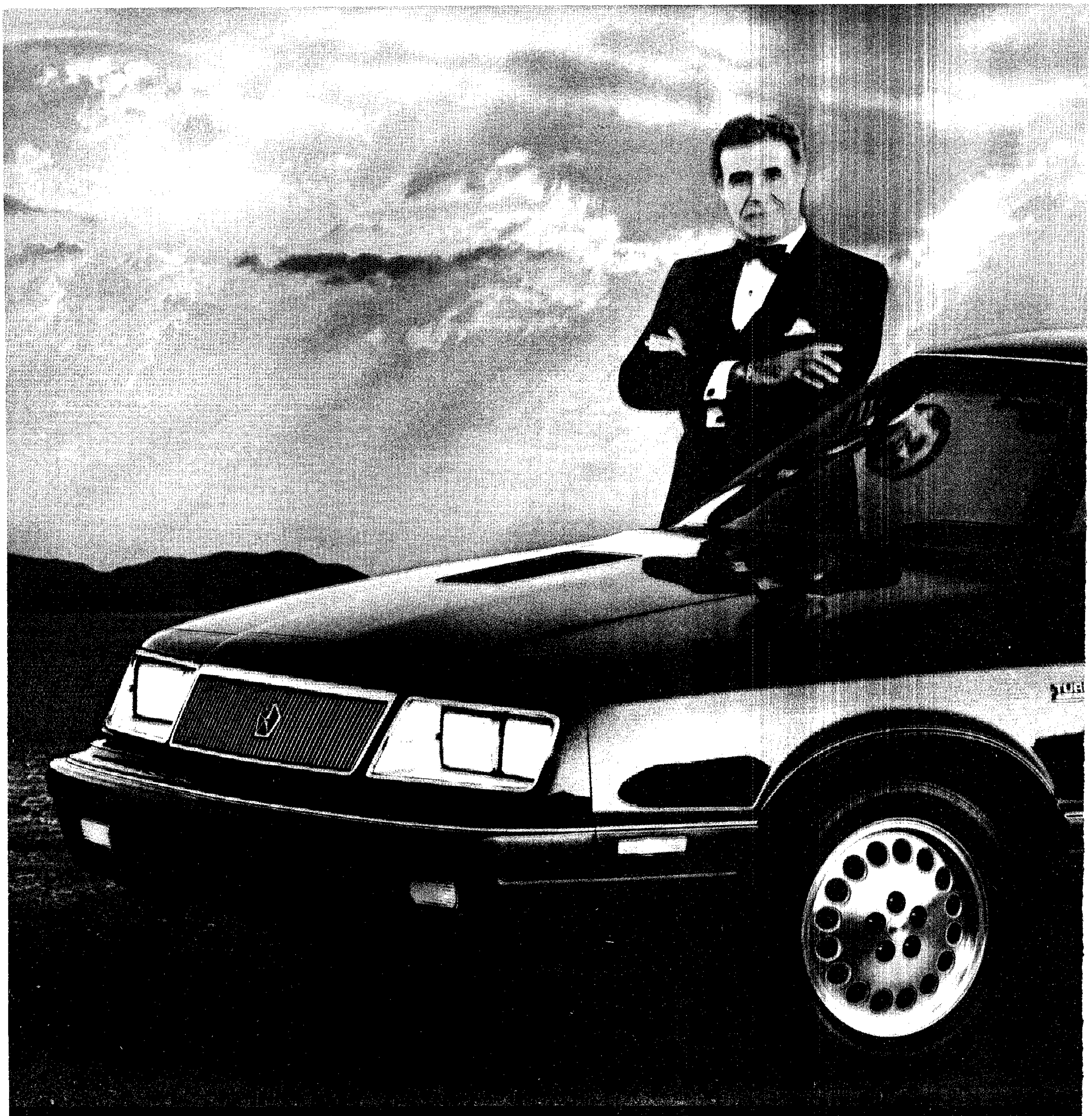

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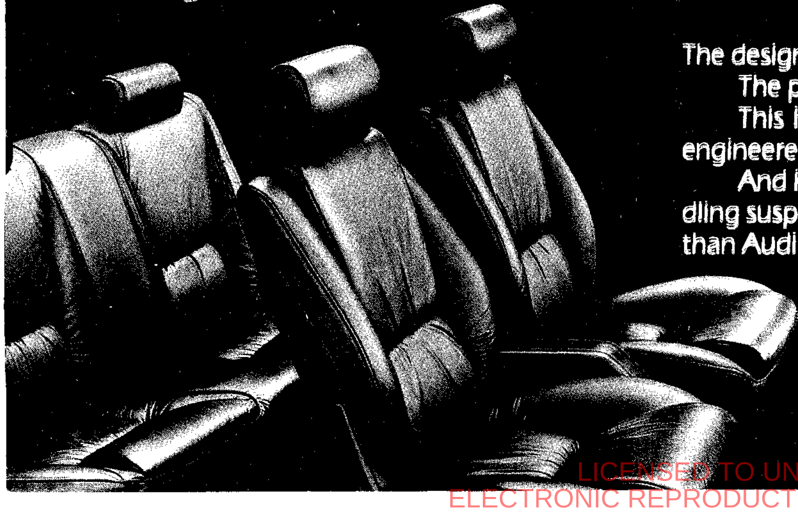

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wines.") We then sat down to a progression of fine Bordeaux, the last three of which were Ducru-Beaucaillou 1934, a blind wine, and Latour 1918. Since it is an inviolable rule that red Bordeaux are served from youngest to oldest, and since the two best vintages between 1934 and 1918 were 1929 and 1928, I finally mumbled something about 1929. As it turned out, the wine that had completely baffled me came from a second bottle of Ducru-Beaucaillou 1934. A clever trick, and an expensive one too.

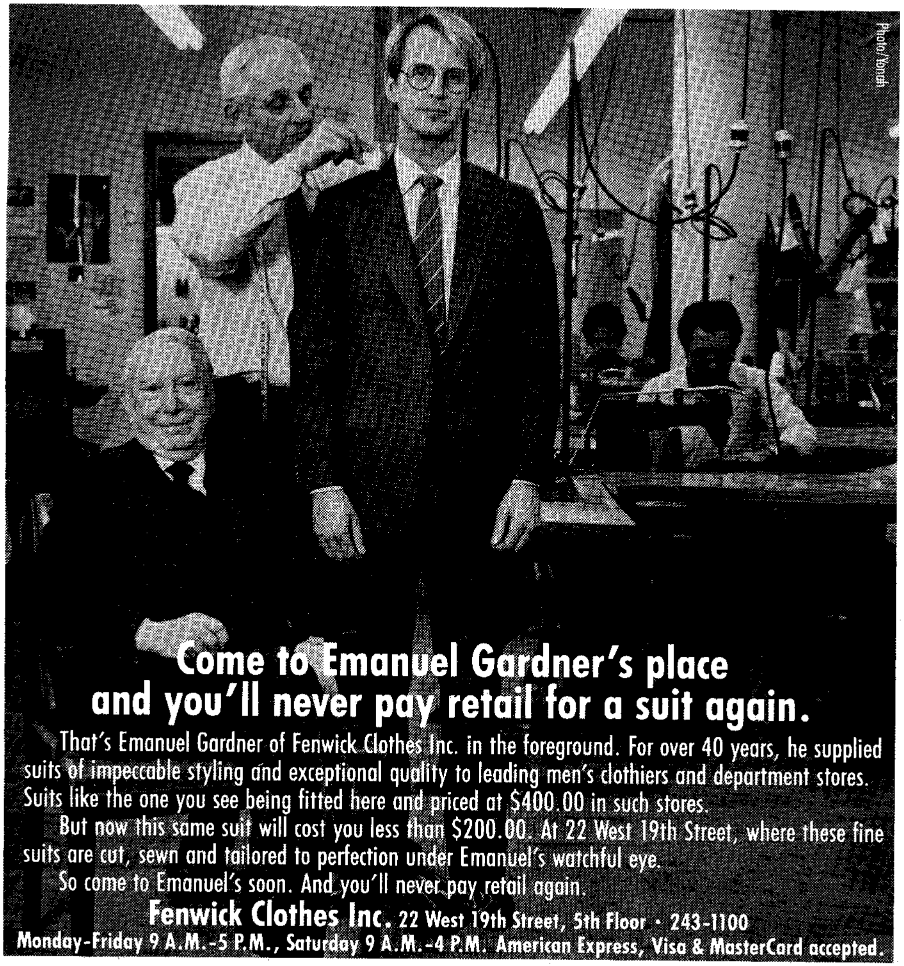
Steven Spurrier, the English wine merchant and author, recalls another example of false expectations that occurred at a dinner hosted by the venerable Ronald Barton at Château Léoville-Barton in the Médoc. "No one could figure out one of the red wines, and when I suggested Nuits-Saint-Georges, they all said, 'Impossible!' Well, it *was* a Burgundy, and everyone was simply outraged at being served a Burgundy in the heart of Bordeaux."

Barton, in turn, said of a neighbor in the Médoc, "When he serves a wine blind, it's never Bordeaux." He thought for a moment, then added dryly, "And never very good either."

His nephew, Anthony Barton, recalls a dinner attended by a young wine trainee at which an old, and obviously superb, wine was served blind. The trainee guessed it was a 1930, a notoriously poor year in Bordeaux. When the wine turned out to be from the remarkable 1929 vintage, he asked, "Why did everyone give me such odd looks? I was only a year off." Says Barton, "We knew then that he didn't have much of a future in the wine trade."

Sometimes a knowledgeable guest is unlucky in his host. Edmund Penning-Rowsell, the noted English wine writer, attended a dinner at which two decanters of red wine were served. When the first was poured, he identified it as a Pauillac; his host announced it was a Pomerol. When the second wine was poured, Penning-Rowsell suggested it was a Pomerol; the host said it was a Pauillac. "At that point," the host later recalled, "I realized I had switched the decanters, but I was damned if I'd admit it."

Expertise can occasionally be demonstrated in an original way. Jack Hill, a London wine merchant, remembers entering a dining room and noticing a bottle on the sideboard with its label turned away. Enough of the unmistakable yellow label was visible, however, to indicate that it was Château Ducru-Beaucaillou. As Hill had anticipated, when the wine was poured, he was asked to identify it. "You know," he began solemnly, "I can sometimes recognize a wine by listening to it." With that, he raised the glass to his ear, concentrated for a few moments, and announced, "Ducru-Beaucaillou." ■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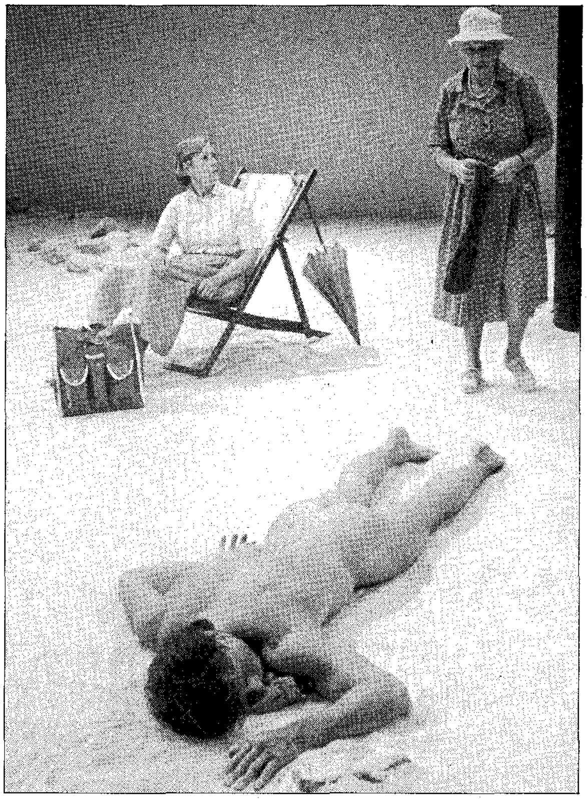
TRAVEL NOTES

"...Something vital is missing from *Salonika.* Something remains too clean, too remote, like a handshake with gloves on..."

A PLAY ABOUT THE PROBLEMS OF OLD people sounds nice; youth and middle age have long been overaccented. Why not an 84-year-old lower-class Englishwoman, Charlotte, who comes to Salonika with her 63-year-old spinster daughter, Enid, to visit the grave of her husband, Ben, fallen in the Great War? Why shouldn't these women, united in a love-hate symbiosis, stumble across the nude body of Peter, an English beach boy asleep in the sand? And why not have Leonard, Charlotte's 75-year-old pensioner swain, show up unexpectedly, having followed the woman he wants to marry to Greece? Why shouldn't late-blooming jealousies enmesh Enid, Leonard, Charlotte? Why shouldn't the virginal Enid try for a last and first fling, duly paid for, with Peter, for whom she conceives a flaring, autumnal passion? No reason at all, if Louise Page, the author of **Salonika,** were up to it.

And why shouldn't Ben's ghost appear and get actively involved with the other four? For many reasons. Because ghosts as dramatic devices are older and more frayed than a sheet that has been to the laundry one time too many; because this ghost is conveniently visible or invisible as suits the playwright's facile arbitrariness; because it fetches and performs menial tasks more befitting a dog; and, mostly, because it doesn't add one blessed or damned thing to the play. Which helps raise other doubts about Miss Page's dramaturgy, promising more than it delivers, seldom rising above the level of respectable journeyman work, and becoming more and more soporific as it fails to dig deeper. It is much easier to disinter a dead man (this one rises dramatically from the sand of Salonika) than to burrow to the heart of living matter, the core of human experience.

It is not that Miss Page lacks sympathy and an intermittent but amiable sense of humor. Some details are pertinently observed, certain quirks of staid people ring pertinaciously true. But something vital is missing: the ability to move us through characterization, insight, language. Page hovers on the verge often enough, but the epiphany doesn't happen. Something isn't analyzed, compelling, profound, poetic enough. Something remains too clean, too remote, like a handshake with gloves on.



O youth and beauty!: *Wilson, Caulfield, and Tandy.*

"Why does he call you Kitten? Your name is Charlotte, you're 84. He might at least call you Cat." I believe this from Enid and laugh. But now this between Peter and Leonard: "Were you ever married?" "Of course." "Did you love her?" "Hard to say." I believe this, too, but am not drawn into it. It's not the production's fault: the minimal but finely plotted scenery by Andrew Jackness, magisterially lit by Paul Gallo; the judicious costumes by Dunya Ramicova and thoughtful direction by John Madden; and the lovely acting by Elizabeth Wilson, Jessica Tandy, Maxwell Caulfield, and Thomas Hill (David Strathairn's ghost is a shade too flat). Yet I grew as restless as an unlaid ghost as *Salonika* progressed to its long-delayed, unconvincing, unreverberant ending without entrancing or enlightening me. It was like a civilized company discussing the weather. What, in fact, was it all about?

WHAT RICHARD NELSON'S **The Vienna Notes** is about is, conversely, very clear, apposite, and interesting. There is only one major trouble with it. At the end, stuffy Senator Stubbs listens to his secretary, Miss Rivers, read a dullish chapter from his newly published memoirs that he is about to inflict on a Vienna audience. As he listens with smug satisfaction to this bit of fatuous autobiography, he mutters with growing delight, "It will play. *It will play.* IT WILL PLAY." *The Vienna Notes,* for all its intelligence and inventiveness, doesn't play.

The senator—disingenuous, attitudinizing politician that he is—lives his life only to turn it into a performance that can be written up so as to sell. He is constantly looking not for the event, but for the effect; not for what he and others are saying and doing, but for what they ought to be, to make it impressive, publishable, historic—and so, by his lights, true. Rivers falls in with him, applauds him, abets him. Even Georgia, a silly, chattering American clubwoman who has imported Stubbs (presidential timber all the way to his wooden head) to Vienna for a lecture, is, under the weirdest and most tragic circumstances, sucked into Stubbs's sorry game, from which not even mortal danger can deter him—quite the contrary.

There is something frighteningly real here, relevant to our politics and beyond. That Nelson treats it as absurdist farce, that he can perceive the absurdity even of an elderly Viennese bellhop, fits nicely into the pattern of cheery dehumanization. The problem, however, is that the play is not really dramatized: There are far too many monologues, and the scant dialogues are too solipsistic, uncommunicating, wraithlike even for an absurdist context. It is as if the characters were conscious of not communicating, of not being intended to communicate, as would not be the case in a successful play about non-communication by Chekhov

Photograph by Martha Swope.

or Beckett. It's no use saying that this is Nelson's point; some points are too pointed for their own good. Or it may be that a play about self-dramatization is too self-dramatizing to be dramatic and would work better as a novel or essay.

Still, there is something here for the mind, and the Second Stage production couldn't be bettered. Mia Dillon, James Noble, Lois Smith, and Gwyllum Evans are all amusingly, hideously, gratingly perfect. The scenery by the ubiquitous Andrew Jackness is dead right, as are Frances Aronson's lighting and Shay Cunliffe's costumes. Carole Rothman's staging makes no false move and performs marvels of timing and shading. But neither the fun nor the chill quite reaches gut level. And if the Absurd cannot hit you in the plexus, what can?

CERTAINLY NOT A MERETRICOUS LITTLE exercise such as **In Trousers,** the gimmicky, lifeless musical by William Finn. The subject is real and timely enough: the "coming out" of Marvin, a married man, from a heterosexual lifestyle into the homosexuality he has secretly been craving all along. In fact, Finn has treated it more honestly and successfully in his *March of the Falsettos,* though that too may have been overpraised. *In Trousers* is an earlier work—or version—though rewritten and remounted for the third time, it is now also a later one.

In Trousers is almost all music, and Finn is a Sondheim imitator, just like Sondheim himself most of the time. He tries for unusual, teased melodic—or non-melodic—lines, fine if they worked, though, for me, they come off only in one song in praise of fellatio, where Marvin sings, in strict single entendre, about his lover: "I say Whizzer, Whizzer Brown / I see Whizzer going down." Somehow explicit sex, genital or oral, homo- or heterosexual, does not make for a felicitous musical-comedy lyric (Finn is his own lyricist), even if it makes the music rise to the occasion as no other number does.

But the main trouble lies elsewhere. Marvin is an Orthodox Jew, married ten years to a nice but unnamed woman, and with an unseen nine-year-old son. Whizzer is seen as a silhouette, as a pair of legs sticking out of Marvin's bed, and perhaps (though this is ambiguous) as a commotion under the bedspread. We do not know what Marvin's job is, whether his unnamed wife does anything but moon about him, how his relatives take his coming out, how his little boy is affected, and what (as is alleged) makes Whizzer terrific. Marvin himself has only a *mauvais quart d'heure* about leaving his wife and child, then sings, "I do not feel awful / A little unlawful / But a lot relieved." The wife was content with sex every two weeks, for which she calls herself a freak. Whizzer wants sex twelve times a night, which may be too much for Marvin but is still a lot better: "At night I sleep like a baby / Or maybe I will." Well yes, babies keep waking up, too.

A serious, complex, difficult subject has been hopelessly trivialized here. Either these things are not that simple, in which case *In Trousers* is mendacious; or they are that simple, in which case there is no play. How, in fact, does Finn get 90 minutes out of this? By creating two additional characters: Marvin's high-school sweetheart (also nameless) and his teacher, Miss Goldberg, an anachronistic punk harpy, who has sex with Marvin. The sweetheart is a cliché, the teacher a figment. And why should the only commentators on this family breakup be two ghosts from Marvin's adolescence? Why couch a grown-up problem in such hokey, infantile terms?

Santo Loquasto's simplistic set is garishly lighted by Marilyn Rennagel; the costumes are low camp, and Matt Casella's direction is a frenetic rip-off of James Lapine's for *Falsettos.* Tony Cummings is a bland, insipid Marvin; Sherry Hursey and Kathy Garrick are travesties. But as the wife, despite mediocre material, Catherine Cox is magnificent—as I have said before, an invaluable gift to our musical stage. ■

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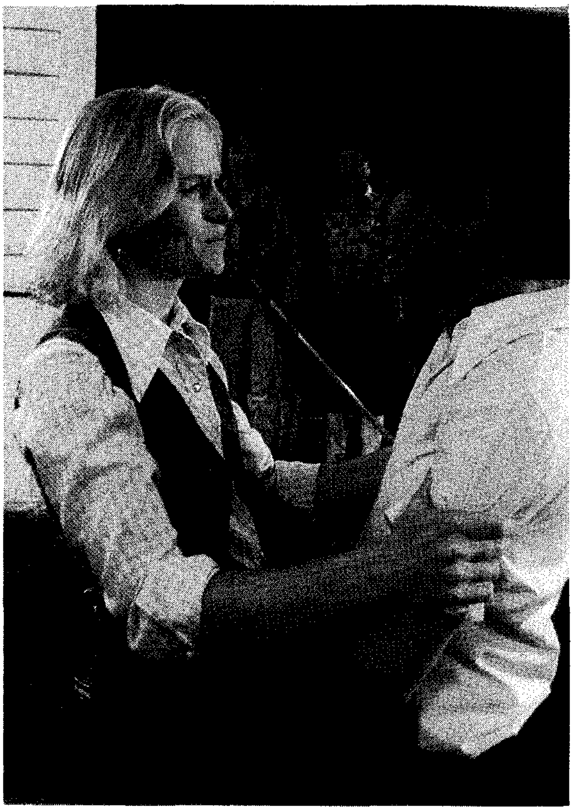
GULF COAST BLUES

"...The makers of *Alamo Bay* have produced a rigged morality play—a sluggish, depressing work without surprises or insight..."

LIKE A BIRD OF PARADISE DISCOVERED IN a cold climate, movie art is now so rare it has to be loudly celebrated whenever it appears. The anti-prejudice melodrama **Alamo Bay** isn't, on the whole, a very good film, but there's something great in it—Amy Madigan's edgy, all-out performance as a woman who revives an old affair and then, with palpable physical pain, falls rapidly and brutally out of love. A tomboyish fighter in cutoff jeans, Madigan chomps down on her words nervously and stares at the other actors with blue eyes virtually unprotected by brows. That naked, eyebrowless forehead gives her the look of unyielding candor. While watching her, you feel she would be physically incapable of telling a lie (a quality that should help her play lying women). Exuberantly female, this rough-and-ready, no-nonsense woman is the perfect action heroine for our time.

In *Alamo Bay,* she plays Glory, the daughter of the choleric old battler Wally (Donald Moffat), who runs a fish-processing factory on the Texas Gulf Coast near Corpus Christi. Maybe Wally is a man free of prejudice, or maybe he wants to pay low wages, but in any case he hires Vietnamese refugees to man his boats, and this drives all the Anglos crazy. The (fictional) town of Port Alamo lives entirely for the shrimp catch, and the Vietnamese, who are resourceful and indefatigable, haul in so many shrimp that they force the price down. They are only pursuing the American Dream of success through hard work and enterprise, but the whites—particularly the Vietnam vets—treat them as poachers and invaders and call them gooks. As Ry Cooder's doom-laden chords ring out on the soundtrack, racism and stupidity take over, and *Alamo Bay* staggers toward its final confrontations. The movie is roughly based on some incidents that took place on the Gulf Coast in the years 1979–81, but the screenwriter, Alice Arlen, and the director, Louis Malle, reversing what actually happened, have produced a rigged morality play—a sluggish and depressed work, without surprises or clarifying insight.

One of the whites fighting the refugees is the Vietnam vet Shang (Ed Harris), Glory's former lover, now a married man with a slatternly wife, a boat he can't pay for, and three little children sitting in a plastic wading pool outside the house. As Shang, Harris has a mean drawl and a swaggering, small-town stud's walk (he moves like an old Western star—entirely from the crotch). Harris is only half effective in the part. Slamming in and out of his pickup, or chasing the Vietnamese fishermen across the water with a rapid *"Git-git-git!,"* he is both physically imposing and hateful. At such moments, he embodies the degeneration of a noble ideal—the American model of strength and physical grace perverted by small-mindedness and fear.



Crossfire: *Amy Madigan and Ho Nguyen.*

But through much of the movie, he's also rather muffled, with surprisingly inexpressive eyes, and a full blond beard hiding the bottom of his face. The deadness of Harris's eyes may be involuntary; it may be his unconscious way of withdrawing from the narrow-souled Shang—just as a less skilled actor might betray his disgust for the character he's playing by clowning through the role. Most of the time, Harris is so remote we can't reach or sympathize with the angry, hurt man inside Shang. Unlike, say, Robert Ryan's neurotic anti-Semite in *Crossfire,* Shang isn't quite there.

Returning to Port Alamo to run her father's business, Glory goes right after Shang. At a local bar, the Zanadew, they dance together, and Madigan (who is married to Harris) seems to pass into a kind of sexual trance. Romping on Shang's boat, she has a surprisingly throaty laugh, and in bed, she flops down on his chest as if it were home. Twenty-seven years ago, in *The Lovers,* Louis Malle invented modern screen eroticism; now, in these brief scenes, he's reinventing it, with moments of emotional intimacy that go way beyond the usual wax-limbed golden lyricism.

Glory is willing to do anything for Shang, but he's not worthy of her love, and he loses it. When his boat is repossessed by the bank, he irrationally blames his misfortune on the Vietnamese. He thinks she's to blame, too—she's in with them, isn't she? He's jealous and insulting, and she's disgusted by his demand that she choose between him and her friendship with the refugees. Falling out of love, Madigan is just as impressive as before—her mouth seems to shrink with indignation. She turns on Harris a specifically female rage, saying, in effect, "If you can't see that I want you more than anything, then the hell with you."

The tangled love affair of Shang and Glory runs through a racial drama of much lesser interest. The problems begin with the Vietnamese. Critics turn themselves into drones saying this sort of thing, but so be it: Victims do not gain in humanity (indeed, quite the opposite) when they are portrayed as spotless. Moral virtue and moral cleanliness aren't the same. In Alice Arlen's earlier screenplay, *Silkwood* (which Arlen wrote with Nora Ephron), she appeared to know this. What made that movie of interest to the morally curious was the way Karen

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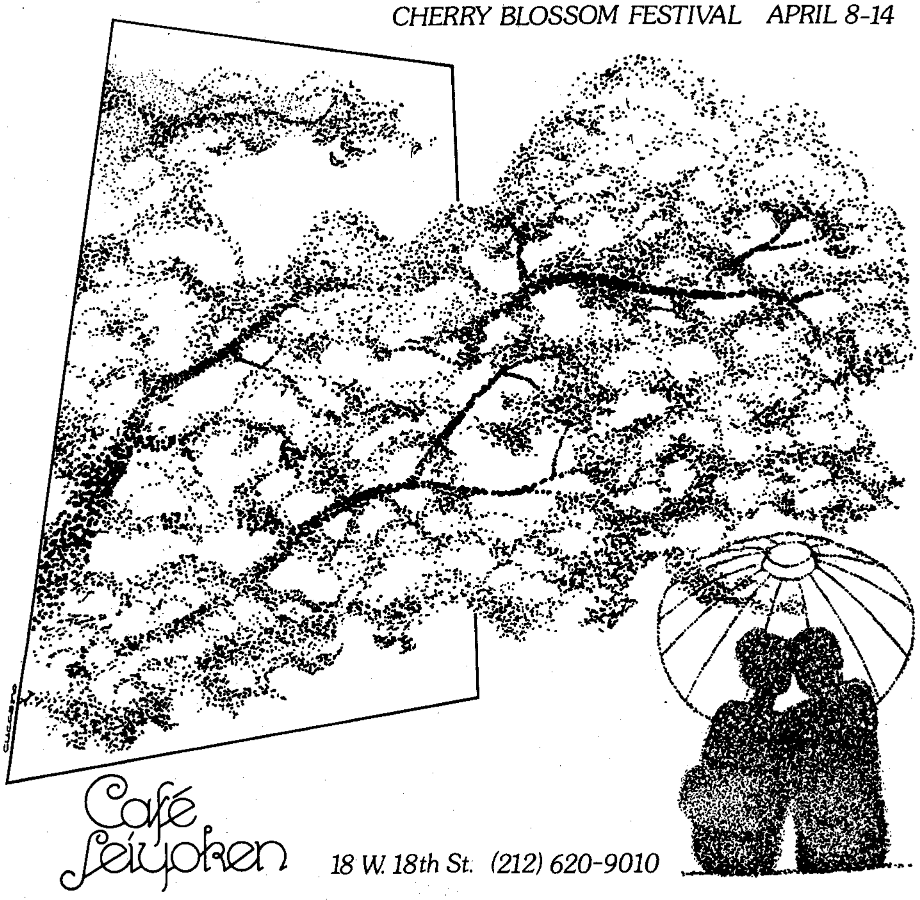

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Silkwood came off as a selfish, willful, and even rather sluttish woman who nevertheless acted heroically; indeed, the movie was clever and original enough to suggest that heroism and selfishness might be linked. For Karen Silkwood's anti-nuke activism began not with a course in ecology or a conversation with Jonathan Schell but with her sense of nuclear energy as a *personal* threat—an insult almost. Arlen and Ephron's perception of selfishness as a possible force for good not only reversed the usual infantile moral assumptions (a good act is performed by a good person) but dealt a startling blow to the ethics of the typical social-protest movie.

Alamo Bay puts us right back in the schoolroom. The Vietnamese in the movie, insofar as we get to know them at all, are brave, sexless workhorses, sitting around the family dinner table, chopsticks raised, roaring with communal laughter. The hero, Dinh (Ho Nguyen), offered as the obvious contrast to Shang, is handsome, courageous, and inexhaustible, a smiling, naturally "American" entrepreneur who puts on boots and a ten-gallon hat and walks about the two-bit town saying "howdy." Glory calls him "the last cowboy in Texas"; in the nakedness of his desire to make it in America, he's meant to be an innocent.

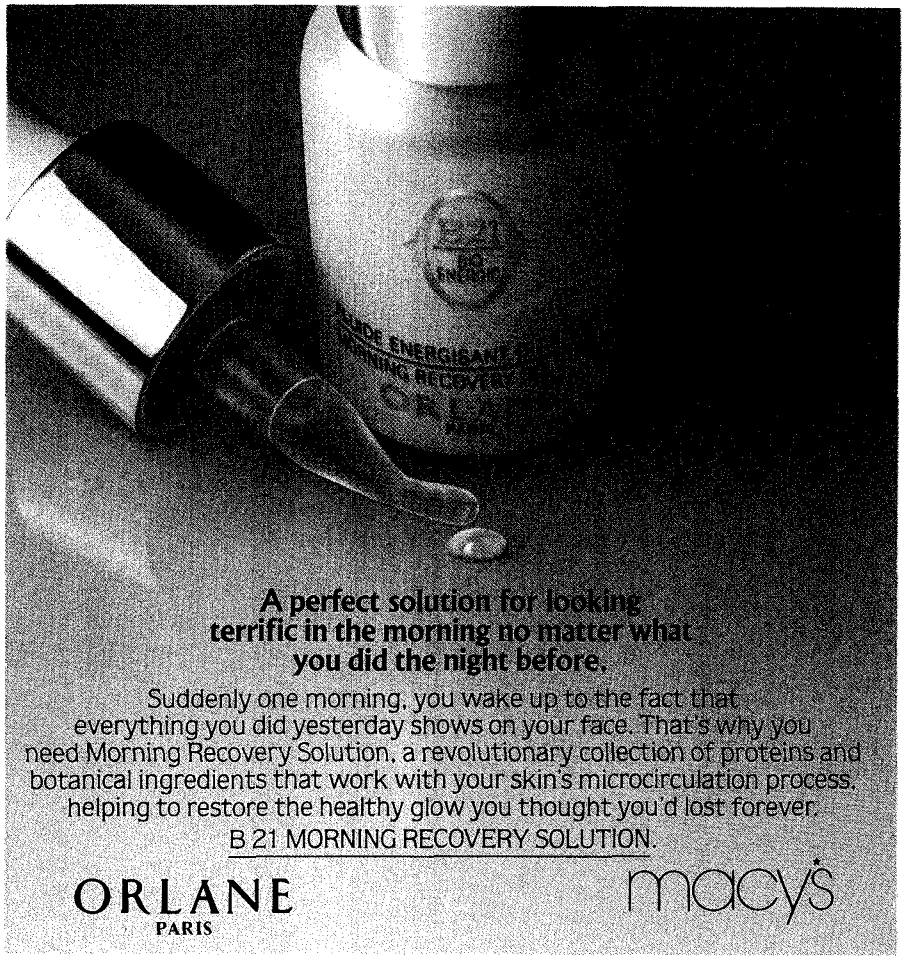
Dinh is so successful that Shang hates him, practically throwing him into Glory's arms. And then Shang wants to kill him. But the actual events that served as the impetus for this movie climaxed with a Vietnamese refugee killing an American fisherman. Now, that refugee, an anti-Communist battler goaded into violence by the kind of American who had protected him in Vietnam, might make a great tragic hero. But Arlen and Malle are not interested in tragedy; they've gone the dull, traditional route of making us feel horrible about innocence embattled, about how racist Americans are.

Here and there, the filmmakers offer some economic causes for the whites' detestation of the Vietnamese, but those reasons quickly disappear in a primitive melodrama of good and evil. The Americans seem to hate the Vietnamese simply because they are yellow-skinned; they snarl at them in taunting southern accents familiar from decades of anti-black bigotry. By evoking that awful history rather than dramatizing, from the ground up, a new, radically different situation, the filmmakers take the easy way out.

They don't even use the easily recalled history of the Vietnam War to deepen the psychology of the situation. For instance, no one in the movie points out that these are *anti-Communist* refugees, and that many of them fought side by side with the Americans against the Vietcong. Are Arlen and Malle suggesting that the Vietnam vets are guilty over losing the war and that's why they can't distinguish between friendly and unfriendly Vietnamese? Or that the vets cannot give up their old suspicion of all Vietnamese as potential allies and protectors of the Vietcong? No such explanations are offered, so the white Americans seem instinctive racists—racists by history, by training, by temperament.

In the late forties, American hack directors like Edward Dmytryk (*Crossfire*) and Mark Robson (*Home of the Brave*) brought the right kind of juice to anti-prejudice melodrama, but Malle, the cultivated director of *Murmur of the Heart* and *Lacombe, Lucien,* isn't of their number. He's both too good for *Alamo Bay* and not good enough. He stages the barroom intimidations and KKK cross-burnings without passion or real anger; he doesn't have the temperament for this stuff, and when he tries for "documentary" authenticity—awkward town-meeting scenes—he only reveals his distance from American colloquial speech. He seems more depressed than outraged, almost as if he were licked by the stupidity of a character like Shang. Stupidity, I admit, is a powerful force in the world, but I'm not sure it's dramatically interesting. *Alamo Bay* makes us feel bad without teaching us anything new about ourselves or our country.

In brief: My New Partner IS A FRENCH formula job about a genially corrupt Parisian cop (Phillipe Noiret) who is forced to team up with an ambitious and principled young member of the force (Thierry Lhermitte). Outraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. If the best picture of the year can do little more than evoke a middling episode of *Car 54, Where Are You?,* then perhaps Minister of Culture Jack Lang is right to ruffle his shirtfronts over American "cultural imperialism."... The excellent cinéma vérité documentary **Streetwise,** directed by Martin Bell, chronicles the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than anything I've ever seen on the subject, for it centers on the obvious and immediate cause of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then, helplessly, go out and emulate them. It's a self-destructive way of expressing love. ■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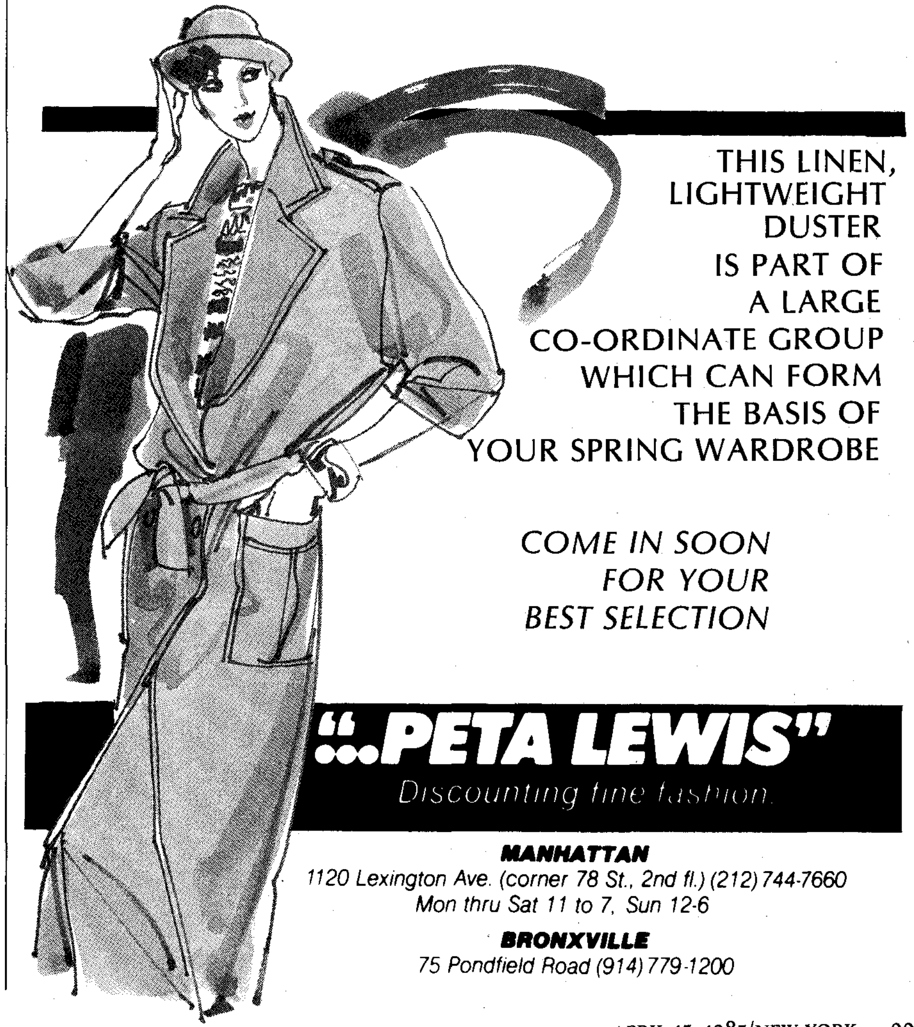
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Television/John Leonard

A HERO OF OUR TIME

"...On *Wallenberg*, language doesn't get in our way, and neither do the actors. They disappear into the monstrous facts..."

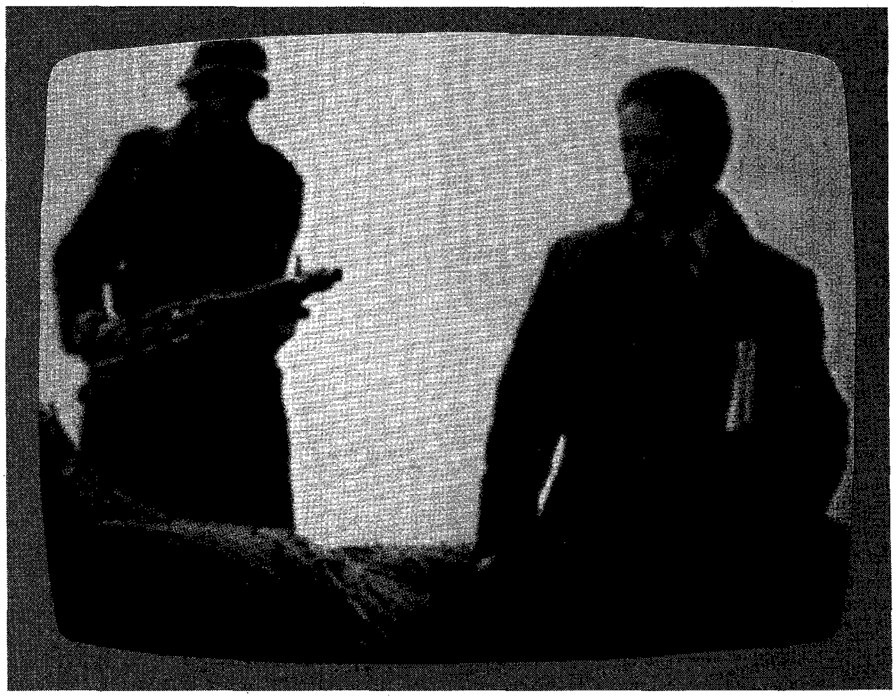
MAYBE WE USED TO WRITE POEMS ABOUT heroes because there was no other way to explain them. They didn't fit on an analyst's couch. Instead of becoming, they just were. They did what the rest of us ought to have done, except that we were too busy being complicated and ambivalent and scared. Their selfless behavior mystified. Being heroic, they were also blank, almost simpleminded, as if they lacked the imagination of disaster. Cartoonlike, they required diction.

Wallenberg: A Hero's Story (April 8 and 9; 9 P.M.; NBC) is not exactly Homeric. Gerald (*Holocaust*) Green, who wrote the teleplay based on a book by Frederick E. Werbell and Thurston B. Clarke, is innocent of diction in the grand manner. But this very innocence serves another sort of diction, peculiar to the mini-series at its most emotionally efficient: It is so admiring of its subject, so sincere, that we are not distracted. We think about the subject because there is nothing else to think about. Language doesn't get in our way, and neither do the actors. They are so self-effacing that they disappear into the facts.

The facts are these: Raoul Wallenberg, distinguished only as a distant cousin to a family of bankers known as the Rockefellers of Sweden, decided in 1944 to help as many Jews as he could in Nazi-occupied Europe. As the second secretary of the Swedish Legation in Budapest, he bribed, bullied, and cajoled German and Hungarian officials. He issued thousands of pieces of yellow paper—the "Schutz-Pass"—that converted Hungarian Jews into "honorary Swedes." (Insanity somehow respected legalisms.) He bought or borrowed houses all over Budapest to establish, under the flag of a neutral Sweden, sanctuaries. He saved perhaps 100,000 lives. He vanished, at the end of the war, upon a visit behind the lines of an advancing Russian army. According to the Soviet Union, he died in 1947. According to others, friends and cellmates in the Gulag, he is still alive.

Why was Wallenberg, one sixteenth Jewish if we add him up by Nazi arithmetic, so much more a Christian activist than, say, the pope of his time? ("Perhaps we are witnessing the death of God Himself," he said on his way to a train station where Jews would be transported to the labor camp and the ovens.) Why did the Soviet Union seize and silence him? (If he was an American agent, one wants to be an American volunteering to such agency.) Why weren't there more Wallenbergs? (Israel honors this goy; he shames the rest of us.) I don't know, and neither does Gerald Green.

And maybe we shouldn't know, if our knowing is twentieth-century reductionist: the identifying childhood trauma, the conspiracy theory, the accident. Knowing inhibits. Maybe a hero ought to be mysterious, so that we can imagine ourselves behaving heroically without having thought up all sorts of reasons to refrain before breakfast. Moral nerve is scary; we would like to be dumb enough to ignore compunction, to act without an etiology.



Blankness is all: *Richard Chamberlain as the diplomat who rescued 100,000 Jews.*

Such blankness becomes Richard Chamberlain, who is Wallenberg on NBC. He is all cheekbones and tubercular brooding, a leftover German Romantic, except when he is puffed up with cotton padding for the mouth like a godfather Brando. He moons and jerks; he narrows his eyes meaningfully; he bares his teeth sardonically; his charm is heh-heh; his nobility—in torchlight, under a convenient arch, just before the sinister music prefigures a commercial break—is semaphoric. This is a man who has never second-guessed himself; he has never guessed at all. Unlike the facts, he is forgettable.

Chamberlain, of course, has been here before. It sometimes seems that if there weren't a Chamberlain, there wouldn't be a mini-series: *Centennial, Shogun, The Thorn Birds.* He specializes in a kind of mute perplexity, as if the face couldn't make up the mind behind it, so the body will just go ahead and deal with whatever aggravation. (I'm reminded of Omar Sharif. Chamberlain and Sharif seem forever trying to be Dr. Zhivago, without having read Pasternak.) But precisely this helplessness in history—you mean *they* did *that,* really?—assists him as a TV Wallenberg. We think through all the empty space between the dots of a cartoon of the heroic. We dream ourselves.

His aristocratic Swedish mother (Bibi Andersson, un-Bergmanized) won't help the definition; she just wants him to find himself, as if such a conscience could be misplaced. His Hungarian Jewish secretary (Melanie Mayron) is preoccupied with her morose young son. His unrequited love (Alice Krige) does her best as

Photograph by James Hamilton.

a beautiful baroness to be worthy of his moral passion, but then leaves town, pregnantly. His enemy, an Adolf Eichmann (Kenneth Colley) you won't recognize from any reading of Hannah Arendt, is an oddly jolly sort of fellow, almost Rotarian for a monster, a traveling salesman of genocide. (In fact, *Wallenberg*'s principal fancy is the aristocratic Raoul and the class-conscious Eichmann playing with words and cigars: This is a distraction. Although Colley is marvelous as Eichmann, his evil isn't banal enough, and therefore we are tempted to think about the reticulations of character instead of the slogans of conscience.) All by himself, Chamberlain must be heroic, without knowing why, in his University of Michigan sweatshirt.

They couldn't get away with such blankness, even on television, if it weren't true. After Eichmann, a different sort of aesthetic arithmetic applies. Heroes don't add up to poems; they just happen. And they might as well look like Chamberlain or Sharif or you or me.

In brief: The Laundromat (APRIL 8 through 16; at various times; HBO) is a special hour, loved by everybody in and around it. Marsha Norman (*'night, Mother*) wrote it; Robert Altman (*Nashville*, etc.) directed it; Amy Madigan (*Places in the Heart*) and Carol Burnett (whatever she wants to do is fine by me) break and mend the heart. Two women meet late at night to wash their clothes and their emotions in a Harold Pinter machine. They share pre-soak, Woolite, tacos, and the blues. They also have the same last name. One of them hasn't cried in 40 years; the other feels as if she were a TV set and her husband had changed the channel. Before and after a black—erotic—menace (Michael Wright), they visit various kinds of death, raise some class-consciousness, and arrive at a hard-earned joy, a sudsy yawp. According to Norman, every woman is both a mother and a daughter. Altman controls himself and his material; Burnett could make you love Pat Nixon and, perhaps, forgive Nancy Reagan; Madigan is blank verse waiting around for a heroic couplet. Please pay-TV attention.

Hunter (Saturdays; 10 P.M.; NBC) returns, looking (or sounding) a little too much like *Miami Vice*—music video about evil. *Hunter* rock is out of touch—don't they have any savvy teenagers to consult?—while *Vice* continues to sneak up on us in chords. *Vice* will always be more fun to look at. But both shows stall the wandering mind. Did you notice the statement on *Vice* the other Friday night about Bernie Goetz? Why not? Too much television watching blanks us, like a Richard Chamberlain.... Judd Hirsch (**Detective in the House**: Fridays; 8 P.M.; CBS) deserves some writers, even Gerald Green.

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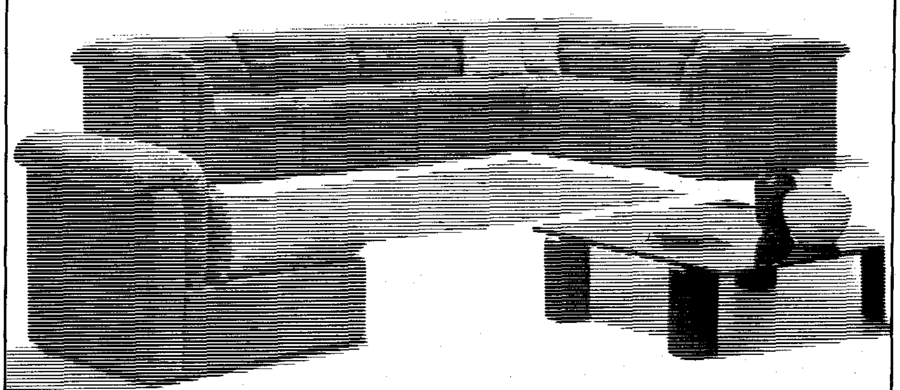

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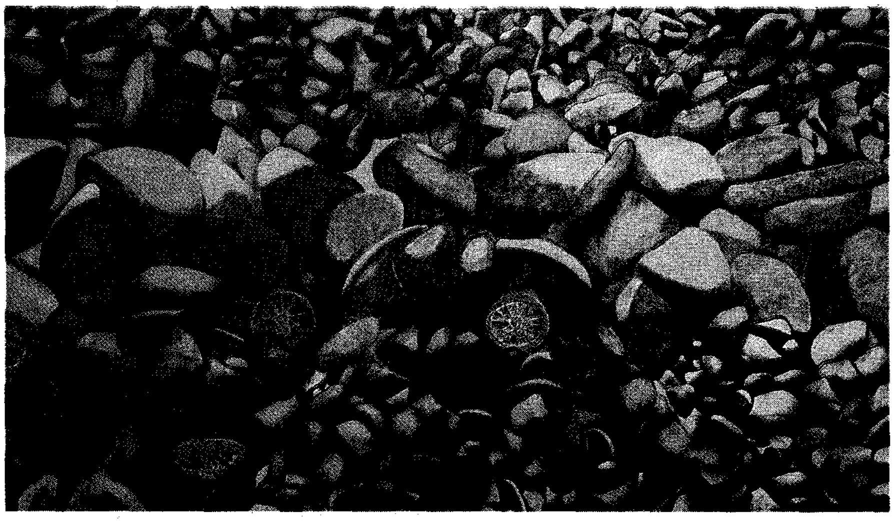
THE NEW ERRATICISM

"...Someday, Francesco Clemente may settle down. For this month, at least, he's got SoHo in a hammerlock..."



Transformation: *An untitled Clemente at Sperone Westwater.*

THE YOUNG ITALIANS WHO MADE SUCH A well-heralded entrance into New York several years ago have proved to be the solution to nobody's problems. Though their arrival helped provoke a renewed interest in painting, they themselves haven't fulfilled the great expectations heaped upon them. Sandro Chia, painting too fast, has sunk into a self-parodying mannerism: bloated bodies multiplying endlessly and without import. Enzo Cucchi appears to prefer the idea of painting to the act itself; his apocalyptic Catholicism has a schematic dryness he's never been able to shake.

The most wildly erratic of the lot is **Francesco Clemente,** who comes to us via Naples and Rome (with periodic stops in Madras, India) and has churned out enough work to fill three SoHo galleries this month. Clemente has made magnificent paintings and gratuitously stupid-silly ones, while the rest of his work touches every gradation in between. Such unevenness may actually ensure his survival in the New York pressure cooker, since it comes from an ability never to think twice or look back. Clemente is omnivorous; he will try anything once, in art or in life. He is guided by his appetites and obsessed with orifices. Anything presented to his imagination is devoured and then expelled, as though the artist were a self-aware vacuum cleaner. This is hardly expressionism; it's more the product of a Tantric pleasure principle. Someday, Clemente may settle down. For this month, at least, he's got SoHo in a hammerlock.

Clemente's largest and best paintings are at Sperone Westwater, his primary dealer; there are medium to small paintings at Castelli's Greene Street space, and drawings and watercolors at Mary Boone. For those unfamiliar with the more ravenous aspects of competitive raiding among galleries, this triple appearance is a sign of stress. Boone has been trying desperately to lure Clemente from Sperone Westwater, using sweet promises of the SoHo high life. The drawings show is a compromise. Castelli is merely lending extra space, glad to have its name associated with superstardom. (The label superstar, by the way, is close to meaningless; it's a description of people's expectations and nothing else.)

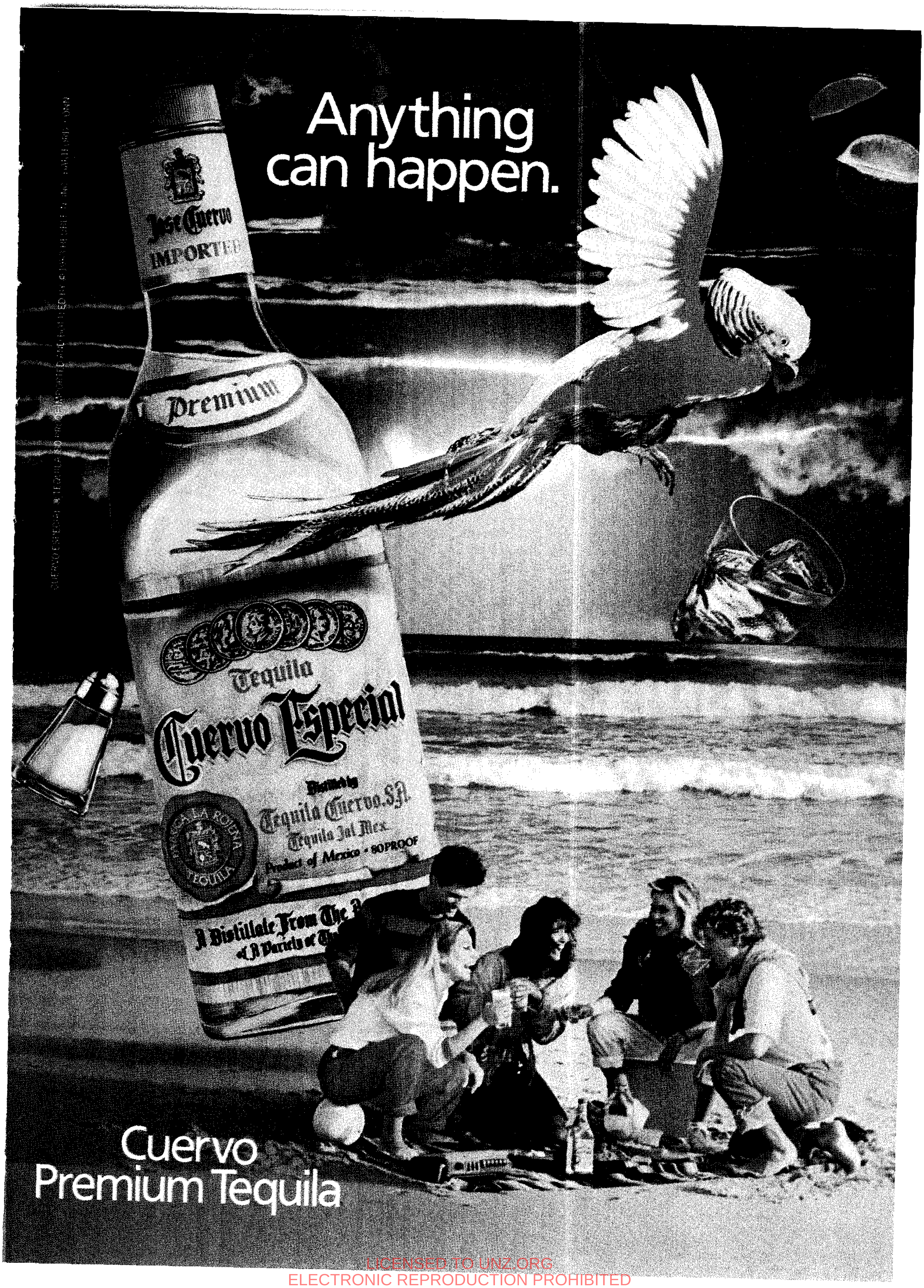
Other artists find a "look" and program themselves to fit it. Clemente is a saboteur of style. You can see his devilry at work, in the curious self-portrait at Sperone Westwater. With golden-ocher paint on silver foil, he has drawn a creature that has a face like a gargoyle's, and stubby devil's horns. The creature peers through a curtain, watching the world's antics with perverse and fascinated glee, as though one of Bosch's demons had slipped out of hell to take a look at the treats in store for him.

To appreciate Clemente's best work requires a leap of empathy. For him, painting is a form of meditation in which thoughts or feelings will pop up unbidden and unexplained. His tastes in technique are equally experimental. Besides silver foil, he has used fresco, encaustic, powdered rock, wood panels, and every manner of pigment. In a good painting, all these forms of free play coincide to create a wry and slippery humor, a shaggy-dog fable. In a bad painting, they add up to nothing, or worse.

The untitled picture at left is a good painting—one of the show's two best. It could easily be read as a jumble of abstract forms. Just as easily, it could be a pile of rocks. What transforms the painting is not the subject but the pale-blue light that darts from lump to lump, as much an emissary of experience as a glimpse of azure sky affixed to the wet ground of a streambed. The blue color is concocted out of pumice and pigment, a tidy congruence of image and substance. Because of the color's evanescence, the picture nearly crosses the line back into abstraction. Just when you think you know Clemente's game, you notice those crumpled orange wheels, which jerk the painting toward narrative. If there is a story, however, it's unfathomable.

These works are all psychodramas with an unspoken subtext. (When certain young American painters visited Europe before becoming superstars, they studied these painterly subterfuges carefully.) Even a single line can convey an authoritative intensity, which is one reason the drawings at Boone are so strong and the watercolors so weak: The drawings are pure line; the watercolors are pure tone. Clemente at his most inventive is whimsical, unpredictable, and full of scorn for the safety and sobriety of discipline. Any lapse of concentration, however, tends to interrupt the flow from the appetites, to get in the way of that unnerving freedom. Then he loses himself, like a lover who forgets in the heat of passion to pay attention to the process. (Castelli and Sperone Westwater, 142 Greene Street; through April 20 and 23, respectively. Mary Boone, 417 West Broadway; through April 20.)

LATE IN THE TWENTIETH CENTURY, WE have become so conditioned to irony that its absence seems like a challenge to our deepest cultural convictions. In **Odd Nerdrum's** case, the challenge is deliberate. Nerdrum, who is widely known in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“. . .Having touched base with nearly every Bay Area tradition, Elmer Bischoff is now sliding paint around with abandon. . .”

his native Norway but a relative stranger in the United States, rejects the art and values of the last two centuries. Instead, he has turned back to Rembrandt.

This tactic is far from unusual. There is always a hefty percentage of artists who admire and aim for the attentive realism of the seventeenth-century Dutch. These anachronists are diverted by glossy, perfect surfaces; until I saw Nerdrum's work, I'd found no evidence that they knew the first thing about the spirit behind the obsessive finish. Nerdrum grinds his own pigments, arguing persuasively that modern mass-produced paints don't give the lustrous depth of the hand-mixed minerals. But when he uses these antique oils, he succeeds in charging them with life—particularly pre-modern life, when the human form was the center of the human universe.

It would be possible to think of these works as antiquated follies, but their anger and anguish ultimately ring too true for such labels. Nerdrum's humanism scorns the accumulating alienation of the last 200 years because it holds no possibility for genuine tragedy. In one of his pictures, for instance, the plight of the Vietnamese boat people assumes the heroic monumentality of Géricault's *The Raft of Medusa*. Perhaps humanism is anachronistic; perhaps Nerdrum is merely in retreat. But existential outrage is rare enough to be valued however it appears.

(Martina Hamilton Gallery, 19 East 71st Street; through April 30. There is a concurrent Nerdrum show at the Delaware Art Museum in Wilmington; through April 28.)

BORN IN BERKELEY IN 1916, **Elmer Bischoff** has touched base with nearly every Bay Area painting tradition, including Abstract Expressionism, figurative abstraction, and now modern-day San Francisco lyric abstraction. If there are too many isms in that sentence, have no fear—there aren't many in evidence in these new paintings. Bischoff “went abstract” most recently in the mid-1970s. He is now sliding paint around with abandon, retaining just the hint of a table edge or place setting to remind us that he knows these are ultimately still lifes. Full of color and impetuosity, these paintings are infinitely agreeable but not very weighty. Bay Area lyricism tends to be a bit buttery for my taste. I know these people are sophisticated; I know they're *au courant*. But where's the beef? If there is evidence of tough thinking here, I can't find it. (Hirschl & Adler Modern, 851 Madison Avenue, near 70th Street; through April 13.)

Ned Smyth, PROMOTING HIS CURIOUS hybrid—mosaic stones in a painterly format—has come up with a set of portraits of a belly dancer. By anybody's logic, these shouldn't work: The subject is classic kitsch, and the medium of stonework is rather too self-conscious. But they do work, oddly. The belly dancer, in shades of gray, is set within an opulent background of brightly colored tropical foliage and hints of architecture, as though a Byzantine artist had attempted to tell Scheherazade's tale. The portraits become exotic Orientalist fantasies, in a medium (mosaic) that is traditionally associated with the Near East. And their tone is right, somehow: the faint hint of decay and exhaustion in the midst of so much pleasurable surface. (Holly Solomon, 724 Fifth Avenue, near 57th Street; through April 20.) ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

DESIGNER SALE

SEVEN YOUNG CLOTHING DESIGNERS IN this building are opening their workrooms and are selling spring samples and overproduced items (most in women's sizes 4–10 or 12). Andrea Karras (second floor, 239-6705) features white or pastel Italian linen: separates, retail $90–$170, here $40–$65; dresses with large polka dots, retail $320–$350, here $135; skirts in all lengths, retail $130–$180, here $50–$75. Fabian Molina, in the same workroom, offers cocktail dresses in silk jacquard, charmeuse, and other fabrics, retail $600–$900, here $100–$175. Narcissa (third floor, 564-6527) sportswear includes: cotton-and-nylon-lace stretch leggings, retail $46, here $15; cotton, linen, or silk-and-linen-blend oversize shirts, retail $120–$180, here $45–$80; linen tunic, retail $172, here $85; linen pants, retail $84, here $40. In Japanese cotton with large polka dots: drop-waisted sleeveless dress, retail $208, here $100; pants, retail $112, here $55; sleeveless and long-sleeved tops, retail $88 and $104, respectively, here $44 and $52. Kathryn Simon (fourth floor, 868-0430) has designs in cotton-interlock knit, silk organza, and silk jersey: cotton-interlock-knit dresses, retail $100–$400, here $50–$200; silk-organza overshirts, retail $250, here $125; silk-jersey kick-pleated day dress, retail $360, here $150. Janet Stewart (eighth floor, 947-6980) features eveningwear (sizes 6–10, some sizes 4 and 12) in silk satin, silk organza, and rayon lamé, retail $350–$550, here $100–$225. Leigh Westbrook (ninth floor, 947-5740) has tailored daywear in polyester, rayon-and-polyester blend, and wool-and-polyester blend (sizes 6–14 and 16–26; not everything in every size). For example: dresses, retail $95–$120, here $25–$45; two-piece outfits, retail $90–$150, here $45. Jon Haggins (thirteenth floor, 564-2897) offers cocktail apparel in such fabrics as taffeta, silk, and silk organza, retail $400–$600, here $75–$225. Cash only; all sales final. *260 West 35th St.; Tues.–Fri. noon–6 p.m.; sale 4/9–12 only.*

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THIS SALE CELEBRATES THE MERGER OF two shops, Siegel's Paint and Polivy Paints. Paints include: Dutch Boy latex flat paint (white only), was $16.95 a gal.,

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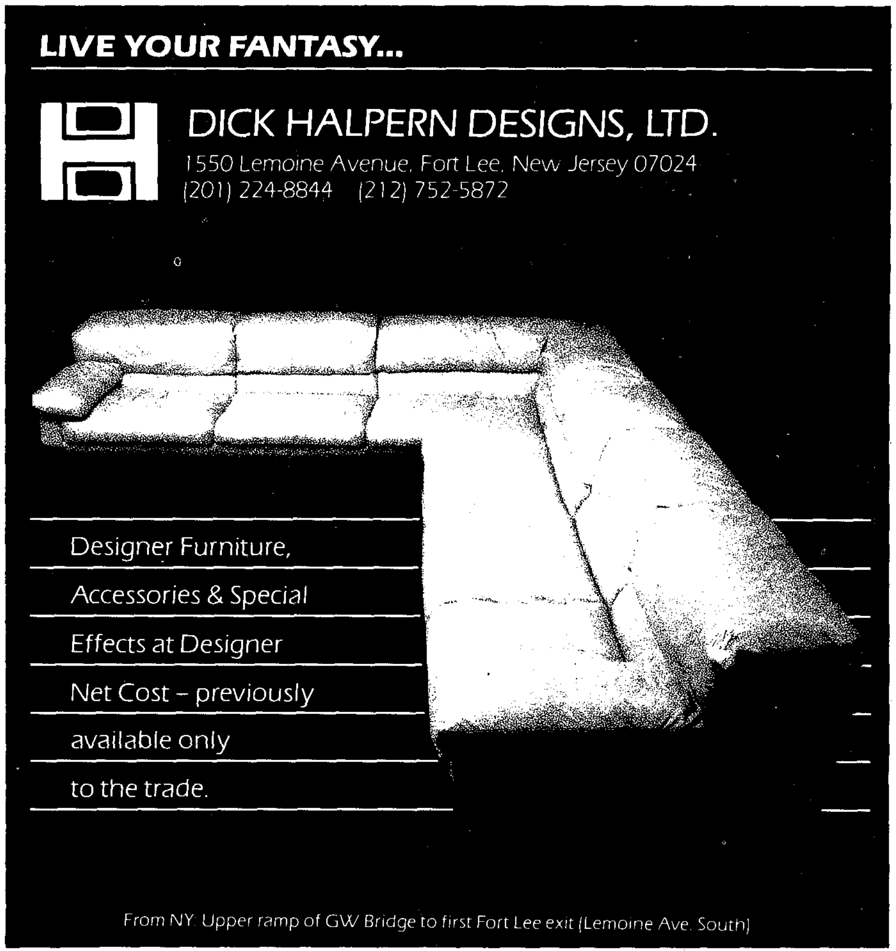

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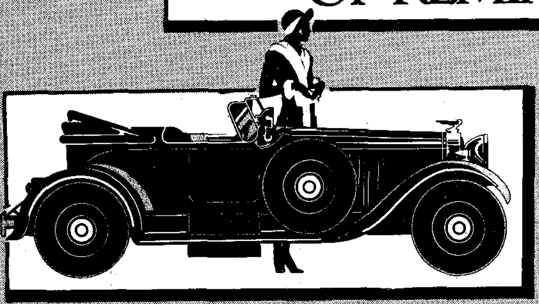

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now $9.35; Regal Wall satin paint, was $14.60 a gal., now $9.99; Aquaglo latex satin paint, was $18.95 a gal., now $14.50; all other paints, 20 percent off list. For windows: ½-in. or 1-in. horizontal Levolor ready-made blinds, up to 43 in. wide and 72 in. long, were $36.99, now $29.95; 1-in. store-brand ready-made blinds, up to 43 in. wide and 64 in. long, were $32.99, now $19.99; Bali blinds and Sunflex blinds, 60 percent off list; all vertical blinds, 50 percent off list. Measuring and installation additional. Floor tiles by the case, 15 percent off list; in-stock floor tiles, were 98 cents–$2.29 each, now 89 cents–$1.98. Famous-brand wall coverings, 25–33 percent off list. Other items reduced a minimum of 15 percent. Free delivery in Manhattan. M.C., V., checks accepted. *New York Paint Fair, 1587 Second Ave., near 83rd St. (734-6900); Mon.–Fri. 6:45 a.m.–6:30 p.m. and Sat. 8 a.m.–5 p.m.; through 5/31.*

CLOSEOUT SALE

DARIFF DESIGN ASSOCIATES IS HAVING A moving sale on its remaining yarns, pattern books, and handmade knitwear by Mandrake. For example: yarns on cones, including acrylics, cottons, and wool blends, were $9 a lb., now $4.50; all Dariff yarns, 20 percent below wholesale; all weaving yarns, now at wholesale; odd skeins, now $1–$2; knitting-pattern books, 40 percent off list; weaving books, 20 percent off list; wool, wool-and-mohair-blend, and mohair-and-acrylic-blend pullovers (sizes S–XL), were $100–$125, now $75–$100. Checks accepted; no credit cards; all sales final. *Dariff Design Associates, Inc., 80 Fifth Ave., near 14th St., Room 904 (243-8091); Mon.–Fri. 11 a.m.–5:30 p.m., Thurs. till 6:30 p.m., and Sat. noon–3 p.m.; through 4/15.*

COUNTRY STYLE

AMERICAN-MADE 44/45-IN.-WIDE COTTON fabrics in small prints are being closed out here. Fabrics were $4.95 a yd., now $1.25–$2.50. A.E., M.C., V., checks accepted; all sales final. *Thos. K. Woodard, 835 Madison Ave., near 69th St., second floor (988-2906); Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

FURNITURE

FLOOR SAMPLES AND ONE-OF-A-KIND and special-purchase items are being reduced 20 percent off this company's always heavily discounted prices. Everything is sold as is. Manufacturers' suggested retail prices are listed. For example: Serta Perfect Sleeper queen-size sofa bed, retail $975, here $439; contemporary-style quilted cotton-print sofa and love seat, retail $1,650 the pair, here $795; Italian bone leather sofa, retail $1,750, here $959; Italian three-piece lacquered wall system, retail $1,875, here $995; Bernhardt acrylic-velvet five-piece modular seating unit, including full-size sleeper, retail $2,750, here $1,519; Stanley nine-piece teak pier-wall bedroom set, retail $4,500, here $2,235; Thomasville replica six-piece bleached-oak dining-room set with table, china hutch, and four chairs, retail $5,150, here $2,375; Italian six-piece leather modular seating unit, retail $4,500, here $2,395. Delivery additional. Checks accepted; no credit cards; all sales final. *Status Clearance Center, 653 Eleventh Ave., near 47th St., third floor (582-8627); Mon.–Sat. 10 a.m.–4:30 p.m. and Sun. 11 a.m.–4:30 p.m.; through 4/14.*

FURS

FUR COATS AND JACKETS, MANY ONE-OF-a-kind, for women (sizes 8–14) and a few for men (sizes 38–44) are reduced here. For women: natural-golden Canadian-sable coat (size 12), was $15,000, now $9,500; two natural-sable jackets (sizes 10 and 12), were $9,000 each, now $6,900; natural-fisher coats, were $9,000, now $5,350; color-added-raccoon coats, were $1,295, now $875; natural-raccoon coats, were $1,395, now $975; tanuki-look dyed-raccoon coats, were $1,500, now $1,200; natural-silver-fox coats (belly skins), were $1,500, now $1,275; natural-red-fox coat (size 10), was $5,000, now $2,000; natural-silver-fox coat (size 10), was $6,500, now $4,500; also fur accessories. For men: unplucked-beaver coats, were $1,795, now $1.295; assorted beaver jackets, were $1.200–$1.350, now $750–$950. Free alterations and monogram. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Mr. A, 345 Seventh Ave., near 29th St., tenth floor (695-1485); Mon.–Fri. 9 a.m.–4 p.m. and Sat. till 2 p.m.; through 4/20.*

BAG AND BAGGAGE

THIS MIDTOWN LUGGAGE SHOP IS REDUCing prices below its usual 25 percent off list. For example: Haliburton silver attachés, were $220, now $200; Hartmann belting-leather attachés, were $307.50, now $280; Schlesinger attachés, were $214, now $200; Ventura attachés, were $176.50, now $165; Ventura carry-on bags, were $112.50, now $100; six-piece sets of Skyflite nylon luggage, including 24-, 26-, and 30-in. suitcases, garment bag, shoulder bag, and carry-on bag, were $300, now $280; Bosca writing cases in taupe, were $42.75, now $37.50; Hartmann writing cases, were $60, now $55. Free gold stamping, repairs on store purchases, and delivery within a 40-block radius. A.E, M.C., V., checks accepted; refunds and exchanges possible. *Greene Luggage Company, Inc., 6 East 46th St. (682-7978); Mon.–Fri. 8:15 a.m.–6 p.m. and Sat. till 4:30 p.m.; through 5/4.*

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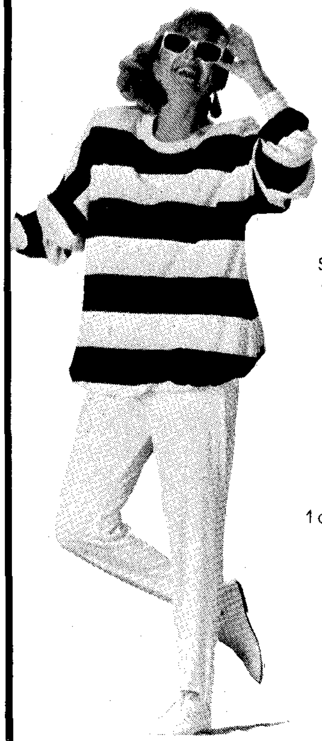

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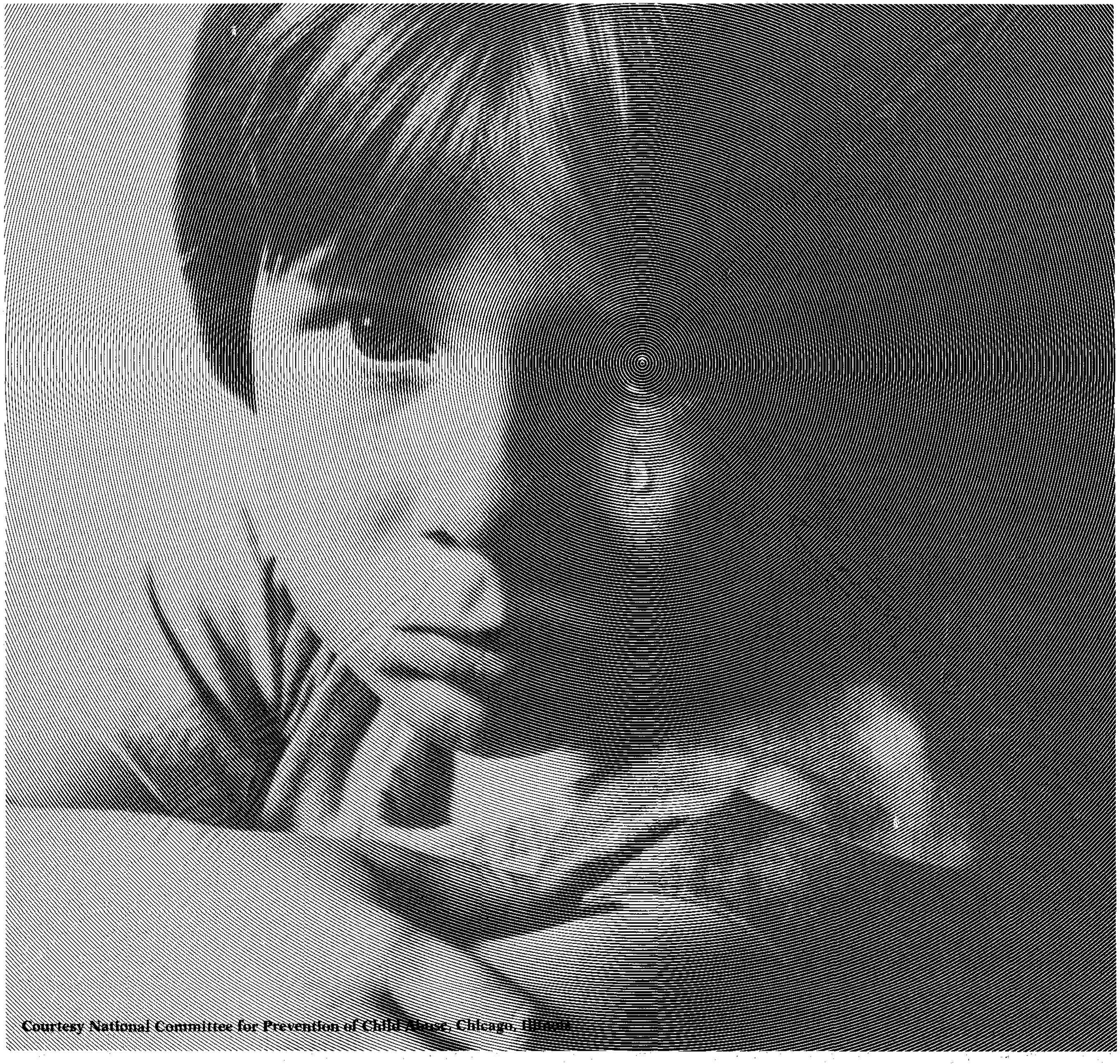

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A Complete Entertainment Guide for the Week Beginning Apr. 10.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Apr. 9: *All My Good Countrymen.* Opening Apr. 10: *Enormous Changes at the Last Minute.* #2—*Ballad of the Little Soldier; The Dark Glow of the Mountains.*

2. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Apr. 11: *Smithereens; Baby, It's You.* **AGEE ROOM**—*Hotel New York; Nadja à Paris.*

5. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Opening Apr. 12: *What Have I Done to Deserve This?!* #2—*Blood Simple.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Police Academy 2: Their First Assignment.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 8: *The Stranger* (1967); *The Damned.* Apr. 9: *Jezebel; The Letter.* Apr. 10: *Mandalay; First Lady.* Apr. 11: *Ladies in Retirement; The Sign of the Ram.* Apr. 12–13: *Double Indemnity; Sorry, Wrong Number.* Apr. 14: *Period of Adjustment; The World of Henry Orient.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 8: *Paris, Texas.* Apr. 9–11: *Where the Green Ants Dream; Swann in Love.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Apr. 9: *The King and I; The Sound of Music.* Apr. 10–11: *The Man Who Fell to Earth; The Hunger.* Apr. 12–13: *Vertigo; Rear Window.* Apr. 14–16: *In the Realm of the Senses; Empire of Passion.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Return of the Jedi.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—Thru Apr. 11: *The Makioka Sisters.* Beg. Apr. 12: *Camila.* #2—*A Sunday in the Country.* #3—*Stranger Than Paradise.* #4—Thru Apr. 11: *The Hit.* Opening Apr. 12: *Wildrose.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Care Bears Movie.* #2—*A Passage to India.* #3—*Amadeus.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Breakfast Club.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *The Slugger's Wife.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Beverly Hills Cop.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*The Sure Thing.* #2—*Mask.* #3—*Desperately Seeking Susan.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields.* #2—Thru Apr. 11: *The Slugger's Wife.* Opening Apr. 12: *Ladyhawke.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Police Academy 2: Their First Beginning.* #2—*Porky's Revenge.* #3—*The Breakfast Club.* #4—*The Falcon and the Snowman.* #5—*Into the Night.* #6—*The Sure Thing.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Mask.* #2—Thru Apr. 11: *Friday the 13th Part V—A New Beginning.* Opening Apr. 12: *Cat's Eye.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Care Bears Movie.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's the Last Dragon.* #2—*Return of the Jedi.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Night Patrol.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Beverly Hills Cop.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Apr. 8: *Death in Venice; The Damned.* Apr. 9–10: *M*A*S*H; Catch-22.* Apr. 11–13: *Purple Rain; Streets of Fire.* Apr. 14–15: *Macbeth* (1948); *Hamlet* (1948). #2—Apr. 8–9: *Stormy Weather; Cabin in the Sky.* Apr. 10–11: *Yentl; A Star Is Born* (1976). Apr. 12–13: *Gallipoli; Breaker Morant.* Apr. 14: *Cleopatra.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Amadeus.* #2—*Baby . . . Secret of the Lost Legend.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Places in the Heart.*

42. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *King David.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "French Film Festival." Thru Apr. 10: "A Tradition of French Comedy." Apr. 8: *The Sheep Has Five Legs.* Apr. 9: *My Best Friend's Girl.* Apr. 10: *Voyage Surprise.* Apr. 11–16: "A Tribute to Yves Montand." Apr. 11: *Les Portes de la Nuit.* Apr. 12: *Wages of Fear.* Apr. 13: *The Devil by the Tail.* Apr. 14: *La Guerre Est Finie.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. Thru Apr. 11: *Camila.* Opening Apr. 12: *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. Thru Apr. 11: *Heartbreakers.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Porky's Revenge.*

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Return of the Jedi.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Beverly Hills Cop.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Sure Thing.* #2—*Police Academy 2: Their First Beginning.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *The Slugger's Wife.* **CORONET**—*King David.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. Thru Apr. 11: *The Wild Duck* (1984). Beg. Apr. 12: *Camila.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru Apr. 11: *The Return of the Soldier.* Opening Apr. 12: *A Test of Love.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Desperately Seeking Susan.* #2—832-2720. *Places in the Heart.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Alamo Bay.* #2—*Mask.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Friday the 13th Part V—A New Beginning.* #2—Thru Apr. 11: *Baby . . . Secret of the Lost Legend; The Breakfast Club.* Opening Apr. 12: *Cat's Eye.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Apr. 11: *The Killing Fields.* Opening Apr. 12: *Ladyhawke.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Assignment.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desperately Seeking Susan.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—Thru Apr. 11: *Stop Making Sense.* Beg. Apr. 12: *Camila.* #3—*The 400 Blows.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*The Purple Rose of Cairo.* #2—*Streetwise.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 27: "Alfred Hitchcock." Thru Apr. 10: *Shadow of a Doubt; Rear Window.* Apr. 11–13: *Vertigo; The Man Who Knew Too Much* (1956). Apr. 14–16: *To Catch a Thief; Notorious.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

85. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*Police Academy 2: Their First Beginning.* #2—*The Sure Thing.* #3—*The Breakfast Club.* #4—*Berry Gordy's the Last Dragon.*

86. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Lost in America.* #2—*Mask.* #3—*Desperately Seeking Susan.* #4—*Return of the Jedi.* #5—*Witness.* #6—Thru Apr. 11: *Baby . . . Secret of the Lost Legend.* Opening Apr. 12: *Ladyhawke.*

87. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru Apr. 11: *The Slugger's Wife.* Opening Apr. 12: *Wildrose.* #2—*A Passage to India.*

88. THALIA—95th St. W. of B'way. 222-3370. Apr. 8: *Bye Bye Birdie; Kitten With a Whip.* Apr. 9: *She Married Her Boss; Take a Letter, Darling.* Apr. 10: *The Lusty Men; Run for Cover.* Apr. 11: *Soldier Girls; Rosie the Riveter; The Atom Strikes!; The Atom and Eve.* Apr. 12: *Polyester; Pink Flamingos.* Apr. 13: *The Conformist; The Stranger* (1967). Apr. 14: *The Golden Coach; Open City.*

89. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Apr. 11: *La Traviata.* Apr. 12: *Eraserhead; Vortex.* Apr. 13: *Once Upon a Time in the West.* Apr. 14: *Solaris; Stalker.*

90. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*The Care Bears Movie.* #2—*Berry Gordy's the Last Dragon.* #3—*The Falcon and the Snowman; The Woman in Red.* #4—Thru Apr. 11: *Baby . . . Secret of the Lost Legend; Beverly Hills Cop.* Opening Apr. 12: *Cat's Eye.*

92. ALPINE—Dyckman St. at B'way. 567-3587. Thru Apr. 11: *The Breakfast Club.*

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. Apr. 13 at 8:30: *The Architecture of Frank Lloyd Wright* by Murray Grigor; narrated by Anne Baxter.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30 p.m., Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Apr. 12–13 at 6:30: *City of Angels* (Yugoslavia/West Germany, 1983) and *Terra Degli Dea Madre* (Yug./W. Ger., 1984) by Marina Abramovic and Ulay. "New York *Noir,* 1945–60": Apr. 12 at 7:30: *City Across the River* (1949), and *Guilty Bystander* (1950); Apr. 13 at 7:30: *Kiss of Death* (1947) by Henry Hathaway, and *Jigsaw* (1949).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. "Issei, Nisei, Sansei": Apr. 2 at 7: *Nisei Soldier: Standard Bearer for an Exiled People* (1984) by Loni Ding, and *Hito Hata: Raise the Banner!* (1982) by Robert Nakamura and Duane Kubo.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1980. Adm. $2.50. Apr. 15 at 5:30 & 8: *Walkabout* (Australia, 1971) by Nicolas Roeg.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 10 at 7:30: *A Kid for Two Farthings* (Great Britain, 1955) by Carol Reed.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Apr. 11, 18 & 25 at 8: *Love Stinks* (West Germany, 1980–81) by Birgit and Wilhelm Hein. Apr. 12 at 8: Films and live performance by Stuart Sherman. Apr. 13 at 8: *Film About a Woman Who . . .* (1974) by Yvonne Rainer, and *Psycho* (1960) by Alfred Hitchcock. Apr. 14 at 8: Films by Nick Hamlyn.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Apr. 9 at 8: *The Work I've Done* (1984) and *Between Rock and a Hard Place* (1981) by Kenneth Fink; filmmaker present.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $2. Apr. 14 at 2: *The Buccaneer* (1958) by Anthony Quinn, with Yul Brynner.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Apr. 10 at 1, 3:15, 6 & 8:30: *Les Dames du Bois de Boulogne* (1945) by Robert Bresson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Isuzu Yamada, Actress." Apr. 12 at 7:30: *Clouds at Twilight* (1956) by Keisuke Kinoshita. Apr. 13 at 2: *Tokyo Twilight* (1956) by Yasujiro Ozu. Apr. 14 at 2: *Throne of Blood* (1957) by Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. Passover screenings: Apr. 14 at 11:30 a.m. & 12:30 p.m., Apr. 15 at 1 & 2:30, Apr. 19 at 12:30 & 1:30: *And Crown Thy Good* (1954). Thru May 30: "Television Moments 1948–84": continuous screenings.

THE KITCHEN—59 Wooster St. 925-3615. Thru Apr. 27 in the Video Viewing Room: Tue.–Sat. at 1: *Thirty-four Years* (1979) and *First Person, Familiar Places* (1984) by Mark Brady; at 2: "French Video"; 3:30: "Image on the Run: Dutch Video Art of the Eighties."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Apr. 8 at 8: *Nosferatu the Vampyre* (West Germany, 1979) by Werner Herzog. Apr. 9–11 at 8, Apr. 12–13 at 7:30 & 9:30, Apr. 14 at 5, 7 & 9: *Stranger Than Paradise* (1984) by Jim Jarmusch; Apr. 12 at 8 (in the Screening Room): *His Girl Friday* (1940) by Howard Hawks, with Rosalind Russell and Cary Grant.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters 1 and 2, Museum of Modern Art, 11 W. 53rd St. Thru Apr. 14, presented by MoMA and the Film Society of Lincoln Center; for more information, call 877-1800 ext. 489, or 708-9490. Adm. $4; MoMA and Film Society members $3.50. Apr. 9 at 6: *Homecoming* (Hong Kong, 1984) by Yim Ho; 8:30: *Small Happiness: Women of a Chinese Village* (1984) by Carma Hinton and Richard Gordon, and *Tokyo Melody* (1985) by Elizabeth Lennard. Apr. 10 at 6: *Small Happiness* and *Tokyo Melody;* 8:30: *Holi* (India, 1984) by Ketan Mehta. Apr. 11 at 6: *Sylvia* (New Zealand, 1984) by Michael Firth; 8:30: *In Love at His Own Choice* (USSR, 1983) by Sergei Mikaelyan. Apr. 12 at 6: *In Love at His Own Choice;* 8:30: *Sylvia.* Apr. 13 at 10 a.m.: *Heimat* (West Germany, 1984) by Edgar Reitz (series C: 8 hr. plus lunch); 12 noon: *Heimat* (series A: 5 hr.). Apr. 14 at 11 a.m.: *Heimat* (series C: 8 hr. plus lunch); 1:30: *Heimat* (series A: 3 hr.).

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Apr. 13 at 1:30: *California Suite* (1978) by Herbert Ross.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 8 at 5:30: "Forbidden Films": *The Spanish Earth* (1937) by Joris Ivens, and *Professor Mamlock* (1938) by H. Rappaport and A. Minkin. Apr. 9 at 12 noon: *Duck Soup* (1933) by Leo McCarey, with the Marx Brothers; 2:30: "Food, Glorious Food": short films. Apr. 11 at 12 noon: *P4W: Prison for Women* (1981) by Hooly Dale and Janis Cole; 5:30: "New Forms in Fiction": *The Scenic Route* by Mark Rappaport; filmmaker present.

NEW YORK UNIVERSITY—Backman Amphitheater, Tisch Hall, 40 W. 4th St. 598-7077. Free. Films by Elia Kazan. Apr. 10 at 6:15 & 8:30: *Wild River* (1960), with Montgomery Clift and Lee Remick. Apr. 12 at 6:15 & 8:30: *The Arrangement* (1969), with Kirk Douglas and Faye Dunaway.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4: Thru Apr. 11: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Adm. $4/$3: Apr. 12–18: "Global Village 11th Annual Documentary Festival." Apr. 12 at 7: *Sewing Woman* by Arthur Dong, and *Small Happiness: Women of a Chinese Village* by Long Bow Group, Inc.; 9:30: *Home of the Brave* by Helena Solberg-Ladd, *The Real Thing* by Peter Schnall, and *Our Sacred Land* by Chris Spotted Eagle. Apr. 13 at 4:30: *Living Below the Line* by Mark Obenhaus and Ed Gray, and *Breaking Silence* by Theresa Tollini; at 7: *Seventeen* by Joel Demott and Jeff Kreines; 9:30: *Mississippi Delta Blues* by Anthony Herrera, *Intimate Interviews* by Maxi Cohen, *Rock 'n Roll Disciples* by Thomas Corboy, and *Saxophone Diplomacy* by Ideas in Motion. Apr. 14 at 4:30: *Walk Me to the Water* by John Seakwood, and *West of Hester Street* by Allen Mondell and Cynthia Mondell; at 7: *The Mexican Tapes: A Chronicle of Life Outside the Law* by Louis Hock; 9:30: *Kaddish* by Steve Brand. Free: Fri.–Sun. at 2: *Sanford Meisner: The Theater's Best Kept Secret* (1984) by Nick Doob.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Apr. 13 at 2: *Shoot the Piano Player* (1960) by François Truffaut.

ST. PETER'S CHURCH—Lexington Ave. at 54th St. 935-2200. Donation $5. Apr. 12 at 8: Films of Jazz Greats.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Early Films by Fritz Lang." Apr. 12 at 8, Apr. 14 at 2:30: *The Spiders* (1919–21).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: Apr. 10 at 2, 3:30, 5 & 6:30: *What Is the Use?* (1983–84) by Sandy Moore, performance with film. Apr. 13 at 12 noon, Apr. 14 at 1: *Committed* (1984) by Lynne Tillman and Sheila McLaughlin; Apr. 13 at 2, Apr. 14 at 3: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin; Apr. 13 at 4 & 4:20, Apr. 14 at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Berry Gordy's the Last Dragon.* #2—*Porky's Revenge.* #3—*Return of the Jedi.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Desperately Seeking Susan.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Berry Gordy's the Last Dragon.* #2—*Return of the Jedi.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Apr. 11: *The Killing Fields.* Beg. Apr. 12: *Cat's Eye.* #2—*Mask.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*King David.* #2—*Mask.* #3—*Amadeus.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Desperately Seeking Susan.* #2—*Friday the 13th Part V.* #3—*Police Academy 2.* #4—*Baby.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Baby; Desperately Seeking Susan.* #2—*Friday the 13th Part V.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Apr. 11: *The Slugger's Wife.* #2—*Mask.* #3—*Police Academy 2.* #4—*Porky's Revenge.* #5—*Beverly Hills Cop.* #6—*The Care Bears Movie.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Witness.* #2—*The Care Bears Movie.* #3—*Mask.* #4—*Desperately Seeking Susan.* #5—*Baby.* #6—*Return of the Jedi.* #7—*Beverly Hills Cop.* #8—*King David.* #9—*Friday the 13th Part V.* #10—*Police Academy 2.* #11—*Berry Gordy's the Last Dragon.* #12—*The Killing Fields.* #13—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *Ladyhawke.*

Brooklyn

(Area Code 718)

200. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Police Academy 2.* #2—Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Cat's Eye.* #3—Thru Apr. 11: *Friday the 13th Part V; The Care Bears Movie.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #4—Thru Apr. 11: *King David.* Beg. Apr. 12: *Ladyhawke.* #5—*Mask.*

201. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Desperately Seeking Susan; Baby.* #2—*Berry Gordy's the Last Dragon.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Desperately Seeking Susan.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Ladyhawke.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Mask.* #2—*Witness.* #3—*King David.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 2.* #2—*Amadeus.* #3—Thru Apr. 11: *Baby.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #4—*Porky's Revenge.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Mask.* #2—Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Cat's Eye.* #3—*Police Academy 2.* #4—*Desperately Seeking Susan.* #5—Thru Apr. 11: *The Killing Fields; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.* #6—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *The Nine Deaths of the Ninja.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*Witness.* #2—*Mask.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Apr. 11: *Baby; Into the Night.* Beg. Apr. 12: *Cat's Eye.* #2—Thru Apr. 11: *Return of the Jedi; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.* #3—*Berry Gordy's the Last Dragon.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—*Beverly Hills Cop.* #2—*Amadeus.* #3—*The Care Bears Movie.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Desperately Seeking Susan.* #2—*Mask.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Porky's Revenge.* #2—*Witness.* #3—*Berry Gordy's the Last Dragon.* #4—*Police Academy 2.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Beverly Hills Cop.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Desperately Seeking Susan.* #2—*The Slugger's Wife.* #3—Thru Apr. 11: *King David.* Beg. Apr. 12: *Ladyhawke.* #4—*Return of the Jedi.* #5—*The Purple Rose of Cairo.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Apr. 9: *The Breakfast Club; The Care Bears Movie.* Beg. Apr. 10: *A Passage to India; The Care Bears Movie.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Beverly Hills Cop.* #2—*Mask.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Cat's Eye.* #2—*Police Academy 2.* #3—*Friday the 13th Part V.*

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Berry Gordy's the Last Dragon.* #4—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness.* #2—*Police Academy 2.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Porky's Revenge.* #2—*Amadeus.* #3—*Berry Gordy's the Last Dragon.* #4—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Apr. 11: *Dune; Dragonslayer.*

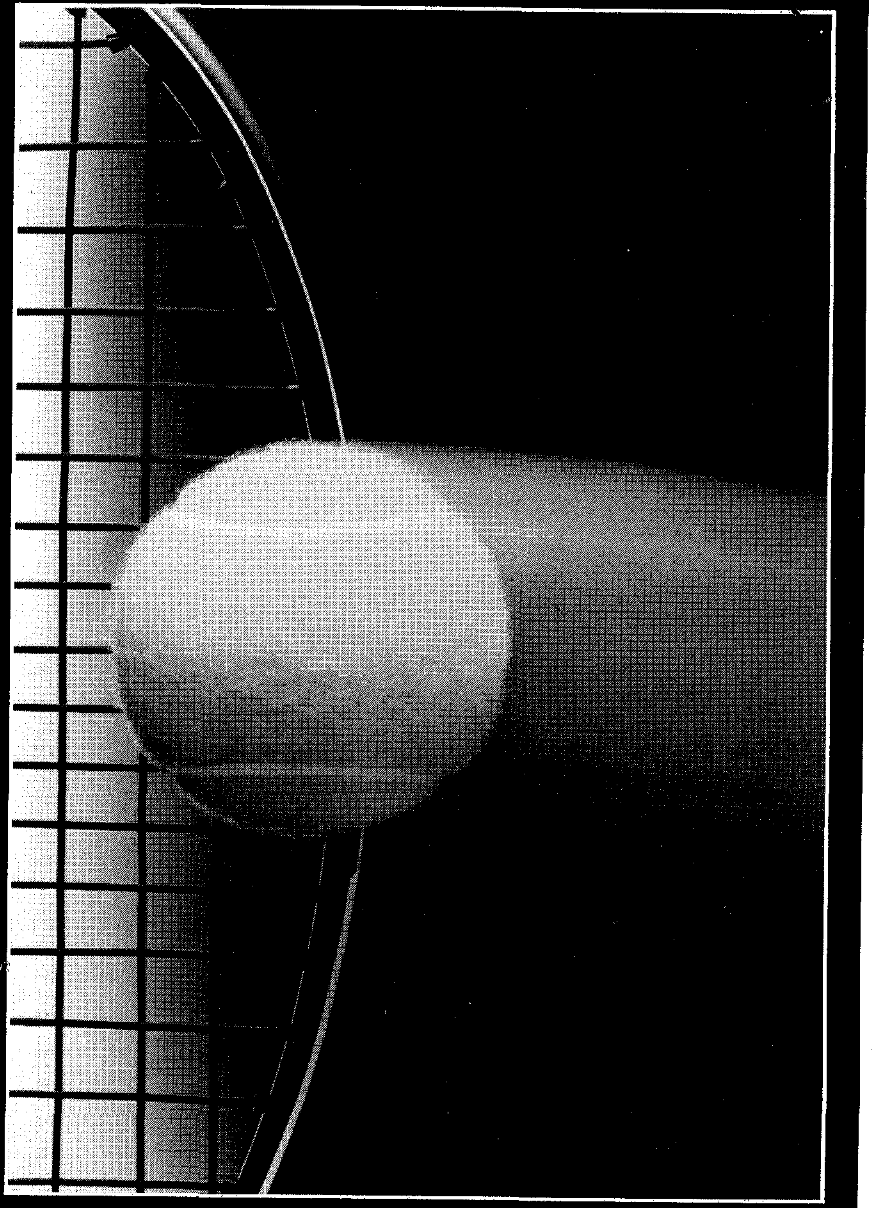
304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Mask.* #2 & #3—*The Purple Rose of Cairo.* #4—*Return of the Jedi.* #5—*Desperately Seeking Susan.* #6—*Porky's Revenge.* #7—*King David.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Friday the 13th Part V.* #2—*Mask.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Apr. 11: *The Slugger's Wife.* #2—*Amadeus.* #3—*Return of the Jedi.* #4—Thru Apr. 11: *King David.* #5—*Desperately Seeking Susan.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Apr. 11: *Friday the*

THE SHEARSON LEHMAN BROTHERS
TOURNAMENT OF CHAMPIONS



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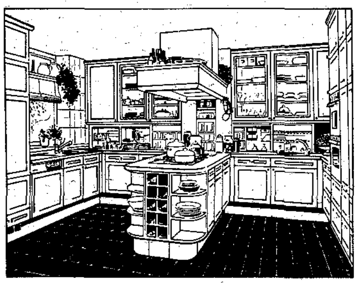

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13th Part V. Beg. Apr. 12: *Ladyhawke.* #2—*Mask.* #3—*Porky's Revenge.*

308. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Beverly Hills Cop.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.*

309. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Desperately Seeking Susan.* #2—*The Killing Fields.* #3—*Return of the Jedi.* #4—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *The Nine Deaths of the Ninja.*

310. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Witness.* #2—*Mask.*

311. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—*Beverly Hills Cop.* #2—Thru Apr. 11: *King David.* Beg. Apr. 12: *The Killing Fields.*

312. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

313. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *Ladyhawke.* #2—*Porky's Revenge.*

314. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Witness.*

315. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Police Academy 2.* #2—*Amadeus.* #3—*Berry Gordy's the Last Dragon.* #4—*Baby.*

316. **FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—Thru Apr. 11: *The Slugger's Wife; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.* #2—*Friday the 13th Part V.* #3—*Return of the Jedi.* #4—Thru Apr. 11: *Baby; The Breakfast Club.* #5—*Mask.*

317. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

318. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*Friday the 13th Part V.* #2—*Desperately Seeking Susan.* #3—*Mask.*

319. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—*The Killing Fields.* #2—Thru Apr. 11: *Beverly Hills Cop.* Beg. Apr. 12: *Ladyhawke.* #3—Thru Apr. 11: *Baby.*

320. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—*Police Academy 2.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #3—Thru Apr. 11: *King David.* Beg. Apr. 12: *Fraternity Vacation.*

324. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Police Academy 2.* #2—*Porky's Revenge.*

325. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Apr. 11: *The Breakfast Club; The Last Starfighter.*

326. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*A Passage to India.* #2—*Beverly Hills Cop.* #3—*King David.*

328. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Program unavailable. #2—Program unavailable.

329. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Mask.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 11: *The Slugger's Wife.*

330. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Berry Gordy's the Last Dragon.* #2—*Mask.*

331. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Program unavailable.

Staten Island

(Area Code 718)

400. **ELTINGVILLE—AMBOY—**356-3800. #1—*Desperately Seeking Susan.* #2—Thru Apr. 11: *Baby.*

401. **NEW DORP—HYLAN—**351-6601. #1—Thru Apr. 11: *Beverly Hills Cop.* Beg. Apr. 12: *Ladyhawke.* #2—*Witness.*

402. **NEW DORP—LANE—**351-2110. Thru Apr. 11: *Friday the 13th Part V.*

403. **NEW DORP—RAE—**979-0444. #1—*Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

404. **NEW DORP—RKO FOX PLAZA—**987-6800. #1—*Baby; The Sure Thing.* #2—*Mask.*

405. **NEW SPRINGVILLE—ISLAND—**761-6666. #1—*Police Academy 2.* #2—*Porky's Revenge.*

406. **NEW SPRINGVILLE—RKO RICHMOND—**761-3103. *Return of the Jedi.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—**223-2323. #1—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #2—*Desperately Seeking Susan; The Care Bears Movie.*

501. **BALDWIN—RKO—**223-9230. *Berry Gordy's the Last Dragon.*

502. **BELLEROSE—RKO—**775-1351. Thru Apr. 9: *Turk 182!* Beg. Apr. 10: *Heaven Help Us.*

506. **EAST MEADOW—FLICK—**794-8008. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.*

507. **EAST MEADOW—MEADOWBROOK—**731-2423. #1—*Police Academy 2.* #2—Thru Apr. 11: *Amadeus.* Beg. Apr. 12 (tent.): *The Nine Deaths of the Ninja.* #3—*Porky's Revenge.* #4—Thru Apr. 11: *Baby; The Slugger's Wife.* Beg. Apr. 12: *Ladyhawke.*

509. **FLORAL PARK—RKO FLORAL—**352-2280. Thru Apr. 11: *The Sure Thing.* Beg. Apr. 12: *Ladyhawke.*

510. **FRANKLIN SQUARE—FRANLKIN—**775-3257. #1—*Return of the Jedi.* #2—*Mask.* #3—Beg. Apr. 12: *Cat's Eye.*

511. **GARDEN CITY—RKO ROOSEVELT FIELD—**741-4007. #1—*Beverly Hills Cop.* #2—*Return of the Jedi.* #3—*Police Academy 2.*

512. **GARDEN CITY PARK—RKO PARK EAST—**741-8484. *Amadeus.*

513. **GREAT NECK—SQUIRE—**466-2020. #1—*Police Academy 2.* #2—Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #3—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Fraternity Vacation.*

514. **HEWLETT—RKO—**791-6768. Thru Apr. 9: *Turk 182!* Beg. Apr. 10: *Heaven Help Us.*

515. **HICKSVILLE—HICKSVILLE—**931-0749. #1—*Stop Making Sense.* #2—Thru Apr. 11: *The Killing Fields.* Beg. Apr. 12: *The Nine Deaths of the Ninja.*

516. **HICKSVILLE—MID-PLAZA—**433-2400. #1—*Beverly Hills Cop.* #2—*Mask.* #3—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.* #4—Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *Cat's Eye.* #5—*Berry Gordy's the Last Dragon.* #6—*Amadeus.* #7—Thru Apr. 11: *The Sure Thing.*

517. **LAWRENCE—RKO—**371-0203. #1—*Beverly Hills Cop.* #2—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Cat's Eye.* #3—Thru Apr. 11: *The Sure Thing.* Beg. Apr. 12: *Ladyhawke.*

518. **LEVITTOWN—LEVITTOWN—**731-0516. #1—*A Passage to India.* #2—Thru Apr. 11: *The Sure Thing.* Beg. Apr. 12: *The Killing Fields.*

519. **LEVITTOWN—LOEWS NASSAU—**731-5400. #1—*Mask.* #2—*The Breakfast Club.* #3—*Berry Gordy's the Last Dragon.* #4—*King David.* #5—*Friday the 13th Part V.* #6—*Witness.*

520. **LONG BEACH—LIDO—**432-0056. Thru Apr. 11: *Pinocchio; Night Patrol.* Beg. Apr. 12: *Beverly Hills Cop; The Warriors.*

521. **LYNBROOK—LYNBROOK—**593-1033. #1—*Desperately Seeking Susan.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.* #4—*The Slugger's Wife; Baby.*

522. **LYNBROOK—STUDIO ONE—**599-1444. *Return of the Jedi.*

523. **MALVERNE—TWIN—**599-6966. #1—*A Passage to India.* #2—*The Breakfast Club.*

524. **MANHASSET—MANHASSET—**627-7887. #1—*Return of the Jedi.* #2—*Amadeus.* #3—*Baby; The Slugger's Wife.*

525. **MANHASSET—RKO CINEMA—**627-1300. *Witness.*

526. **MASSAPEQUA—PEQUA—**799-6464. *Beverly Hills Cop.*

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**795-2244. #1—*Porky's Revenge.* #2—*Desperately Seeking Susan.* #3—*The Sure Thing.* #4—*Berry Gordy's the Last Dragon.* #5—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *The Nine Deaths*

of the Ninja. #6—*Baby.* #7—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *Ladyhawke.* #8—*Police Academy 2.* #9—Thru Apr. 11: *Police Academy 2.* Beg. Apr. 12: *Fraternity Vacation.*

528. **MERRICK—MALL**—623-4424. Program unavailable.

529. **MERRICK—TWIN**—546-1271. #1—*Mask.* #2—*Witness.*

530. **NEW HYDE PARK—HERRICKS**—747-0555. #1—Thru Apr. 11: *The Slugger's Wife.* #2—*Desperately Seeking Susan; The Care Bears Movie.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Apr. 11: *The Breakfast Club.* #2—*Amadeus.*

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *Amadeus.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru Apr. 11: *King David.* #2—Thru Apr. 11: *The Slugger's Wife; The Care Bears Movie.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *The Sure Thing; Baby.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*The Breakfast Club.* #2—Thru Apr. 11: *Witness.* Beg. Apr. 12: *Ladyhawke.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*Desperately Seeking Susan.* #2—Thru Apr. 11 (tent.): *Amadeus.* Beg. Apr. 12: *Ladyhawke.* #3—*Mask.*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Mask.*

539. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Police Academy 2.* #2—*Witness.*

540. **ROSLYN—ROSLYN**—621-8488. #1—*A Sunday in the Country.* #2—Thru Apr. 11: *King David; 1984.* Beg. Apr. 12: *Cat's Eye.*

541. **SYOSSET—SYOSSET**—921-5810. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Return of the Jedi.*

542. **SYOSSET—UA CINEMA 150**—364-0700. *The Purple Rose of Cairo.*

543. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Return of the Jedi.* #2—*Porky's Revenge.* #3—*Berry Gordy's the Last Dragon.*

544. **VALLEY STREAM—SUNRISE**—825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Mask.* #4—*Amadeus.* #5—*The Purple Rose of Cairo.* #6—*The Care Bears Movie.* #7—*The Breakfast Club.* #8—*Desperately Seeking Susan.* #9—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.* #10—*King David.* #11—*Police Academy 2.* #12—*The Killing Fields.* #13—*Friday the 13th Part V.* #14—*The Slugger's Wife.*

545. **WANTAGH—RKO**—781-6969. *Return of the Jedi.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #2—*Police Academy 2.* #3—*Desperately Seeking Susan.*

547. **WESTBURY—WESTBURY**—333-1911. #1—Thru Apr. 11: *Places in the Heart.* #2—Thru Apr. 11: *A Passage to India.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—Tent.: *The Slugger's Wife.* #2—*Desperately Seeking Susan.* #3—*Amadeus.*

601. **BABYLON—RKO**—669-0700. #1—*Witness.* #2—*Return of the Jedi.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Mask.* #2—*Beverly Hills Cop.* #3—*Friday the 13th Part V.*

603. **BAY SHORE—CINEMA**—665-1722. Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *Ladyhawke.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*Police Academy 2.* #2—*Baby.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Apr. 11: *Turk 182!* Beg. Apr. 12: *Heaven Help Us.*

607. **CENTER MORICHES—CENTER**—878-2100. *Baby.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Desperately Seeking Susan.* #2—*Baby.* #3—*Beverly Hills Cop.* #4—*King David.* #5—*Friday the 13th Part V.* #6—*The Purple Rose of Cairo.* #7—*Mask.* #8—*Berry Gordy's the Last Dragon.* #9—*Witness.* #10—*The Care Bears Movie.* #11—*Police Academy 2.* #12—*The Breakfast Club.*

610. **COMMACK—RKO**—499-4545. #1—*The Slugger's Wife.* #2—*Porky's Revenge.*

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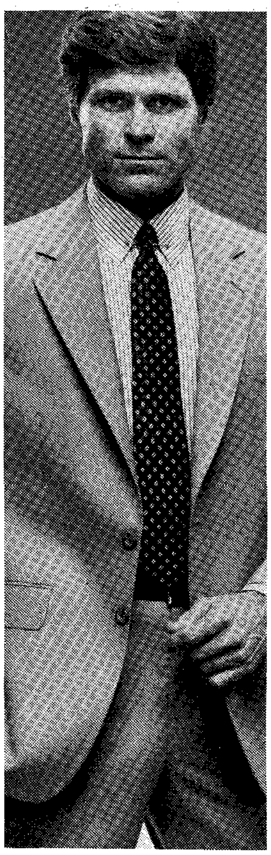

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MOVIES

611. **CORAM—PINE—698-6442.** #1—*Beverly Hills Cop.* #2—Thru Apr. 11: *The Slugger's Wife.* #3—*Berry Gordy's the Last Dragon.* #4—*A Passage to India.*

612. **EAST HAMPTON—CINEMAS—324-0448.** #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—*Police Academy 2.* #4—Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Ladyhawke.* #5—*Return of the Jedi.*

613. **EAST SETAUKET—RKO FOX—473-2400.** *The Breakfast Club; The Care Bears Movie.*

614. **ELWOOD—ELWOOD—499-7800.** #1—*Mask.* #2—Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Cat's Eye.*

615. **FARMINGVILLE—COLLEGE PLAZA—698-2200.** #1—*Berry Gordy's the Last Dragon.* #2—Thru Apr. 11: *The Slugger's Wife; The Care Bears Movie.* Beg. Apr. 12: *The Nine Deaths of the Ninja.*

617. **HUNTINGTON—RKO SHORE—421-5200.** #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—*Berry Gordy's the Last Dragon; The Care Bears Movie.*

618. **HUNTINGTON—RKO WHITMAN—423-1300.** *Mask.*

619. **HUNTINGTON—RKO YORK—421-3911.** *Witness.*

620. **ISLIP—ISLIP—581-5200.** #1—*Mask.* #2—*Berry Gordy's the Last Dragon; The Care Bears Movie.* #3—Thru Apr. 11: *The Slugger's Wife; Amadeus.* Beg. Apr. 12: *Ladyhawke.*

621. **LAKE GROVE—RKO SMITH HAVEN MALL—724-9550.** *Porky's Revenge.*

622. **LAKE RONKONKOMA—LAKESIDE—981-7100.** Thru Apr. 11: *The Breakfast Club.*

623. **LINDENHURST—LINDENHURST—888-5400.** Program unavailable.

624. **MATTITUCK—MATTITUCK—298-4405.** #1—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Cat's Eye.* #2—*Return of the Jedi; The Care Bears Movie.* #3—Thru Apr. 11: *The Slugger's Wife; Amadeus.* Beg. Apr. 12: *Ladyhawke.*

626. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118.** *Police Academy 2.* **OUTDOOR**—Thru Apr. 11: *Beverly Hills Cop; The Slugger's Wife.* Beg. Apr. 12: *The Nine Deaths of the Ninja; Killpoint.*

628. **NORTHPORT—NORTHPORT—261-8600.** *Heaven Help Us.*

629. **OAKDALE—OAKDALE—589-8118.** Thru Apr. 11: *The Breakfast Club.*

631. **PATCHOGUE—TRIPLEX—475-0601.** #1—*Police Academy 2.* #2—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.* #3—*Beverly Hills Cop.*

632. **PATCHOGUE—RKO PLAZA—475-5225.** #1—*Mask.* #2—*Witness.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200.** *Porky's Revenge.* **OUTDOOR**—Thru Apr. 11: *Friday the 13th Part V; Hellhole.* Beg. Apr. 12: *The Nine Deaths of the Ninja; Killpoint.*

634. **PATCHOGUE—SUNWAVE—475-7766.** #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.*

635. **PORT JEFFERSON—MINI EAST—928-6555.** Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Ladyhawke.* **WEST**—*Police Academy 2; The Care Bears Movie.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200.** Thru Apr. 9: *Turk 182!* Beg. Apr. 10: *Heaven Help Us.*

637. **RIVERHEAD—SUFFOLK—727-3133.** *Berry Gordy's the Last Dragon.*

639. **SAG HARBOR—SAG HARBOR—725-0010.** Thru Apr. 11: *Tchao Pantin.* Beg. Apr. 12: *Man Under Suspicion.*

640. **SAYVILLE—SAYVILLE—589-0232.** #1—*Friday the 13th Part V.* #2—*King David; The Care Bears Movie.* #3—Thru Apr. 11: *The Slugger's Wife; Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Cat's Eye.*

642. **SHIRLEY—TWIN—281-4466.** #1—Thru Apr. 11: *The Breakfast Club.* #2—Thru Apr. 11: *Missing in Action 2.*

643. **SMITHTOWN—SMITHTOWN—265-1551.** *Return of the Jedi.*

644. **SOUTHAMPTON—SOUTHAMPTON—283-1300.** #1—*Mask.* #2—Thru Apr. 11: *King David.* Beg. Apr. 12: *Cat's Eye.* #3—Thru Apr. 11: *Witness.* Beg. Apr. 12: *The Killing Fields.*

645. **STONY BROOK—LOEWS—751-2300.** #1—*Mask.* #2—*Witness.* #3—*Desperately Seeking Susan.*

646. **WEST ISLIP—TWIN—669-2626.** #1—Thru Apr. 11: *The Falcon and the Snowman.* #2—Thru Apr. 11: *The Breakfast Club.*

647. **WESTHAMPTON—HAMPTON ARTS—288-2600.** #1—*Mask.* #2—Thru Apr. 11: *King David; The Killing Fields.*

648. **WESTHAMPTON—WESTHAMPTON—288-1500.** Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *Amadeus.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300.** #1—*Amadeus.* #2—*Mask.*

701. **BEDFORD VILLAGE—CINEMA 22—234-9577.** *Witness.*

702. **BRONXVILLE—BRONXVILLE—961-4030.** #1—*Police Academy 2.* #2—*Return of the Jedi.* #3—Thru Apr. 11: *Baby; The Slugger's Wife.* Beg. Apr. 12: *Ladyhawke.*

703. **GREENBURGH—CINEMA 100—946-4680.** #1—Thru Apr. 11: *Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

704. **HARRISON—SILVER SCREEN—835-2961.** Thru Apr. 11: *Blood Simple.*

705. **HARTSDALE—CINEMA—428-2200.** #1—*Police Academy 2.* #2—*Witness.* #3—Thru Apr. 11: *Baby; King David.* Beg. Apr. 12: *Cat's Eye.* #4—*Mask.*

706. **LARCHMONT—PLAYHOUSE—834-3001.** *Amadeus; Baby.*

707. **MAMARONECK—PLAYHOUSE—698-2200.** #1—*Desperately Seeking Susan.* #2—*Police Academy 2.* #3—Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *Ladyhawke.* #4—Thru Apr. 11: *The Slugger's Wife; The Care Bears Movie.* Beg. Apr. 12: *The Nine Deaths of the Ninja.*

708. **MOUNT KISCO—MOUNT KISCO—666-6900.** #1—*The Purple Rose of Cairo.* #2—*Police Academy 2; The Care Bears Movie.*

709. **MOUNT VERNON—PARKWAY—664-3311.** *Desperately Seeking Susan.*

710. **NEW ROCHELLE—RKO PROCTORS—632-1100.** #1—*Witness.* #2—*Police Academy 2.* #3—*Return of the Jedi.* #4—*Porky's Revenge.* #5—*Mask.* #6—*Berry Gordy's the Last Dragon.* #7—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Ladyhawke.*

712. **OSSINING—ARCADIAN—941-5200.** #1—*Witness.* #2—*Mask.* #3—*Police Academy 2.*

713. **PEEKSKILL—BEACH—737-6262.** #1—*Baby.* #2—Thru Apr. 11: *The Slugger's Wife.* #3—*Mask.* #4—*Porky's Revenge.* #5—*Desperately Seeking Susan.*

714. **PEEKSKILL—WESTCHESTER MALL—528-8822.** #1—*Witness.* #2—*Police Academy 2.* #3—*Return of the Jedi.* #4—Thru Apr. 11: *Friday the 13th Part V; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.*

715. **PELHAM—PICTURE HOUSE—738-3160.** Thru Apr. 11: *The Breakfast Club.*

716. **PLEASANTVILLE—ROME—769-0720.** #1—Thru Apr. 11: *Baby.* #2—*Beverly Hills Cop.* #3—*The Care Bears Movie.*

717. **RYE—RYE RIDGE—939-8177.** #1—Thru Apr. 11: *Mask.* Beg. Apr. 12: *Cat's Eye.* #2—*Witness.*

718. **SCARSDALE—FINE ARTS—723-6699.** Thru Apr. 11: *A Sunday in the Country.*

719. **SCARSDALE—PLAZA—725-0078.** Thru Apr. 11: *Amadeus.* Beg. Apr. 12 (tent.): *The Sure Thing.*

720. **WHITE PLAINS—GALLERIA—997-8198.** #1—*Porky's Revenge.* #2—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Ladyhawke.*

721. **WHITE PLAINS—UA CINEMA—946-2820.** *Return of the Jedi.*

724. **YONKERS—MOVIELAND—793-0002.** #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Cat's Eye.* #4—Thru Apr. 11: *Porky's Revenge.* Beg. Apr. 12: *Police Academy 2.*

725. **YONKERS—PARK HILL—969-4477.** #1—*Beverly Hills Cop.* #2—Thru Apr. 11: *The Slugger's Wife.* #3—*Friday the 13th Part V.* #4—*Berry Gordy's the Last Dragon.*

726. **YORKTOWN HEIGHTS—TRIANGLE—245-7555.** #1—*Berry Gordy's the Last Dragon.* #2—*Amadeus.* #3—Thru Apr. 11: *King David.*

Rockland County

751. **MONSEY—ROCKLAND DRIVE-IN—356-4040.** Thru Apr. 11: *Beverly Hills Cop; Best Defense.* Beg. Apr. 12: *Cat's Eye; Poltergeist.*

752. **NANUET—MALL—623-6336.** Program unavailable.

753. **NANUET—ROUTE 59—623-3355.** *Porky's Revenge.*

754. **NANUET—THE MOVIES—623-0211.** #1—*Berry Gordy's the Last Dragon.* #2—*The Slugger's Wife.* #3—*Desperately Seeking Susan.* #4—*Amadeus.* #5—*The Purple Rose of Cairo.*

755. **NEW CITY—TOWN—634-5100.** #1—*Mask.* #2—*Friday the 13th Part V.*

756. **NEW CITY—UA CINEMA 304—634-8200.** #1—*Amadeus; The Slugger's Wife.* #2—*Police Academy 2.*

757. **NYACK—CINEMA EAST—358-6631.** *Return of the Jedi.*

759. **PEARL RIVER—CENTRAL—735-2530.** *Friday the 13th Part V.*

760. **PEARL RIVER—PEARL RIVER—735-6500.** *Mask.*

761. **SPRING VALLEY—CINEMA 45—352-1445.** *King David.*

762. **SPRING VALLEY—PIX—425-6902.** #1—*Witness.* #2—Thru Apr. 11: *Desperately Seeking Susan.* Beg. Apr. 12: *Cat's Eye.*

763. **STONY POINT—9 W CINEMA—942-0303.** *Berry Gordy's the Last Dragon.*

764. **SUFFERN—LAFAYETTE—357-6030.** *Baby.*

765. **WEST HAVERSTRAW—PLAZA—947-2220.** *Witness.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS—775-0070.** #1—*Porky's Revenge.* #2—*Mask.*

801. **DANBURY—CINE—743-2200.** #1—*The Purple Rose of Cairo.* #2—*Return of the Jedi.* #3—Thru Apr. 11: *King David.* Beg. Apr. 12: *Ladyhawke.*

802. **DANBURY—CINEMA—748-2923.** #1—*Baby.* #2—*The Slugger's Wife.*

803. **DANBURY—PALACE—748-7496.** #1—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.*

804. **DARIEN—PLAYHOUSE—655-0100.** *Amadeus.*

805. **FAIRFIELD—COMMUNITY—255-6555.** #1—*Police Academy 2.* #2—*Beverly Hills Cop.*

806. **FAIRFIELD—COUNTY—334-1411.** *Mask.*

807. **GREENWICH—CINEMA—869-6030.** #1—*The Breakfast Club.* #2—*Mask.*

808. **GREENWICH—PLAZA—869-4030.** #1—*The Purple Rose of Cairo.* #2—*Porky's Revenge.* #3—*King David.*

809. **NEW CANAAN—PLAYHOUSE—966-0600.** *Witness.*

810. **NORWALK—CINEMA—838-4504.** #1—Thru Apr. 11: *Police Academy 2.* Beg. Apr. 12: *Ladyhawke.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Cat's Eye.*

811. **NORWALK—NORWALK—866-9202.** *Friday the 13th Part V.*

812. **SOUTH NORWALK—SONO—866-9202.** Thru Apr. 9: *Choose Me.* Apr. 10–12: *The 400 Blows; Jules and Jim.* Apr. 13–16: *Bizet's Carmen.*

813. **SPRINGDALE—STATE—325-0250.** Thru Apr. 11: *The Killing Fields.* Beg. Apr. 12: *Beverly Hills Cop.*

814. **STAMFORD—AVON—324-9205.** #1—*Friday the 13th Part V.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12: *Cat's Eye.*

815. **STAMFORD—CINEMA—324-3100.** #1—*Witness.* #2—*Return of the Jedi.* #3—*Desperately Seeking Susan.*

816. **STAMFORD—PARK PLACE—323-1600.** #1—*Amadeus.* #2—*A Passage to India.*

817. **STAMFORD—RIDGEWAY—323-5000.** #1—*Police Academy 2.* #2—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.*

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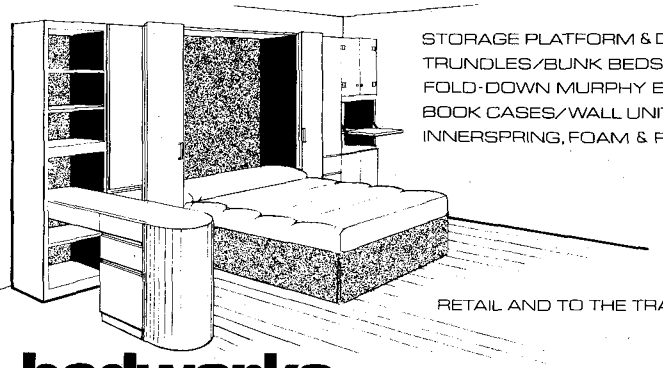

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818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Police Academy 2.* #2—*Baby.* #3—Thru Apr. 11: *The Slugger's Wife.* Beg. Apr. 12: *Cat's Eye.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Witness.* #2—*The Purple Rose of Cairo.* #3—227-9619. *The Breakfast Club.* #4—226-6666. *Mask.*

820. **WESTPORT—POST**—227-0500. *Amadeus.*

821. **WILTON—CINEMA**—762-5678. *Baby.*

New Jersey

(Area Code 201)

Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—Thru Apr. 11: *Pinocchio.* Beg. Apr. 12: *Cat's Eye.* #2—*Police Academy 2.* #3—*Mask.*

901. **HARRISON—WARNER**—482-8550. #1—*Friday the 13th Part V.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—Thru Apr. 11: *Amadeus; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.* #2—*Mask.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*Friday the 13th Part V.* #2—*King David.* #3—*Baby; Beverly Hills Cop.*

904. **JERSEY CITY—STATE**—653-5200. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*Desperately Seeking Susan.* #4—Thru Apr. 11: *Porky's Revenge.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Ladyhawke.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.* #4—*Baby; King David.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Witness.* #2—*Desperately Seeking Susan.* #3—*Police Academy 2.* #4—*The Purple Rose of Cairo.* #5—*Mask.* #6—*Beverly Hills Cop.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru Apr. 11: *The Breakfast Club; Conan the Destroyer.* Beg. Apr. 12: *Beverly Hills Cop; Best Defense.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. Program unavailable.

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Police Academy 2.* #2—*Friday the 13th Part V.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. *Baby.*

915. **LIVINGSTON—COLONY**—992-0800. *Desperately Seeking Susan; Baby.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. *Amadeus.*

917. **MILLBURN—RKO**—376-0800. #1—*Witness.* #2—*Mask.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—Thru Apr. 11: *King David.* Beg. Apr. 12: *Cat's Eye.* #2—*Witness.* #3—*Mask.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*Beverly Hills Cop.* #2—Thru Apr. 11: *A Soldier's Story.* Beg. Apr. 12: *Ladyhawke.* #3—*Berry Gordy's the Last Dragon.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*Return of the Jedi.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12 (tent.): *Ladyhawke.* #3—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Cat's Eye.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Desperately Seeking Susan.* #2—*Return of the Jedi.* #3—*The Slugger's Wife.*

922. **VERONA—VERONA**—239-0880. *Amadeus.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—Thru Apr. 11: *The Sure Thing; The Care Bears Movie.* Beg. Apr. 12: *Ladyhawke.* #2—*Police Academy 2.* #3—*Porky's Revenge.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. *Amadeus.*

931. **CRANFORD—RKO**—276-9120. #1—*Mask.* #2—*Witness.*

932. **ELIZABETH—ELMORA**—352-3483. *The Breakfast Club.*

933. **LINDEN—TWIN**—925-9787. #1—*Mask.* #2—Thru Apr. 11: *Berry Gordy's the Last Dragon.* Beg. Apr. 12 (tent.): *Cat's Eye.*

934. **ROSELLE PARK—PARK**—245-0358. Thru Apr. 11: *A Passage to India.* Beg. Apr. 12: *Amadeus.*

935. **SUMMIT—STRAND**—273-3900. #1—Thru Apr. 11: *Baby.* #2—*Desperately Seeking Susan.*

936. **UNION—FIVE POINTS**—964-3466. *Police Academy 2; The Care Bears Movie.*

937. **UNION—LOST PICTURE SHOW**—964-4497. *A Sunday in the Country.*

938. **UNION—RKO**—686-4373. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*The Slugger's Wife; The Care Bears Movie.* #2—*Porky's Revenge.* #3—*Amadeus; Berry Gordy's the Last Dragon.*

940. **WESTFIELD—TWIN**—654-4720. #1—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Ladyhawke.* #2—Thru Apr. 11: *King David.* Beg. Apr. 12: *Cat's Eye.* #3—*The Breakfast Club.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. #1—Thru Apr. 11 (tent.): *The Sure Thing.* #2—Thru Apr. 11: *The Care Bears Movie.*

951. **CLOSTER—CLOSTER**—768-8800. *Witness.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—Thru Apr. 11: *Friday the 13th Part V.* Beg. Apr. 12: *Ladyhawke.* #2—*Mask.* #3—*Witness.* #4—*Berry Gordy's the Last Dragon.*

953. **EMERSON—TOWN**—261-1000. Thru Apr. 11: *Baby; Beverly Hills Cop.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—Thru Apr. 11: *The Slugger's Wife; The Care Bears Movie.* Beg. Apr. 12: *The Nine Deaths of the Ninja.* #2—*Amadeus.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Desperately Seeking Susan.* #2—*Baby.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*Police Academy 2.* #2—Tent.: *The Slugger's Wife.*

957. **FORT LEE—SHARON**—224-0202. *Amadeus.*

958. **OAKLAND—TWIN**—337-4478. #1—*Police Academy 2.* #2—Thru Apr. 11: *Amadeus.* Beg. Apr. 12: *Ladyhawke.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—Thru Apr. 11: *The Breakfast Club.* #2—Thru Apr. 11: *A Passage to India.*

960. **PARAMUS—BERGEN MALL**—845-4449. *The Purple Rose of Cairo.*

961. **PARAMUS—CINEMA 35**—845-5070. *Mask.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Berry Gordy's the Last Dragon.* #2—Thru Apr. 11: *The Sure Thing.* Beg. Apr. 12: *Ladyhawke.* #3—*The Killing Fields.* #4—*The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Return of the Jedi.* #7—*Friday the 13th Part V.* #8—*Witness.* #9—*King David.* #10—*Porky's Revenge.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Desperately Seeking Susan.* #2—Thru Apr. 11: *Baby.* Beg. Apr. 12: *Cat's Eye.* #3—*Police Academy 2.*

965. **RAMSEY—CINEMA**—825-2090. Thru Apr. 11: *Witness; The Care Bears Movie.* Beg. Apr. 12: *Cat's Eye.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru Apr. 11: *The Breakfast Club.* Beg. Apr. 12: *Beverly Hills Cop.*

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—Thru Apr. 11: *The Sure Thing.* Beg. Apr. 12: *Ladyhawke.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Apr. 8–11: *Laura.* Apr. 12–14: *Inherit the Wind.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Apr. 11: *Baby.* #2—Thru Apr. 11: *The Breakfast Club; The Care Bears Movie.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—*Amadeus.* #2—Thru Apr. 11: *The Slugger's Wife.* #3—Thru Apr. 11: *The Breakfast Club.* #4—Thru Apr. 11: *The Care Bears Movie.* #5—*Baby.*

972. **TENAFLY—BERGEN**—567-0004. *Amadeus.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Mask.*

974. **WESTWOOD—PASCACK**—664-3200. *Police Academy 2.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALAMO BAY—(1 hr. 45 min., '85) Reviewed in this issue. R. 62

ALL MY GOOD COUNTRYMEN—(2 hr. 6 min., '68) In Czech, Eng. subtitles. A drama following the lives of six inhabitants of a small Czech village for two decades after World War II. Although it won the Czech critics' award for outstanding film, it has since been banned; writer-director Vojtech Jasny left Czechoslovakia in 1968 to live in self-imposed exile. 1

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 39, 43, 81, 104, 200, 204, 206, 209, 302, 306, 315, 507, 512, 516, 524, 531, 532, 536, 544, 600, 612, 614, 620, 624, 635, 648, 700, 706, 719, 726, 754, 756, 804, 816, 820, 902, 916, 922, 930, 934, 939, 954, 957, 958, 971, 972

BABY . . . SECRET OF THE LOST LEGEND—(1 hr. 35 min., '85) A young couple, American scientists, discover a baby brontosaurus and decide to raise it. With William Katt, Sean Young, Patrick McGoohan. Screenplay by Clifford and Ellen Green. Dir. B. W. L. Norton. PG. 4, 39, 66, 86, 90, 106, 108, 114, 201, 204, 208, 300, 302, 315, 316, 319, 400, 404, 507, 516, 521, 524, 527, 534, 544, 604, 607, 609, 624, 631, 702, 705, 706, 713, 716, 764, 802, 817, 818, 821, 903, 905, 912, 915, 920, 935, 940, 953, 955, 964, 970, 971

BALLAD OF THE LITTLE SOLDIER—(45 min., '84) and **THE DARK GLOW OF THE MOUNTAINS**—(45 min., '84) Two new documentaries by German filmmaker Werner Herzog, narrated in English. *Ballad of the Little Soldier* concerns the plight of the Miskito Indians of Nicaragua, who are fighting a guerrilla war with the Sandinista government. *The Dark Glow of the Mountains* is a portrait of mountain climber Reinhold Messner. 1

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 5, 36, 68, 85, 90, 100, 102, 114, 201, 202, 206, 208, 214, 220, 300, 302, 308, 315, 317, 320, 330, 403, 501, 513, 516, 519, 521, 527, 543, 609, 611, 615, 617, 620, 637, 640, 703, 710, 725, 726, 754, 763, 803, 810, 814, 901, 904, 905, 919, 920, 933, 939, 952, 963

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 37, 51, 90, 111, 114, 209, 215, 216, 219, 308, 311, 317, 319, 326, 401, 511, 516, 517, 520, 526, 544, 602, 609, 611, 617, 626, 631, 716, 725, 751, 805, 813, 903, 906, 908, 919, 938, 953, 963, 967, 968

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 5, 704

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations and the pressure-cooker atmosphere of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 21, 32, 66, 85, 92, 218, 316, 325, 519, 523, 531, 535, 544, 609, 613, 622, 629, 642, 646, 715, 807, 819, 908, 932, 940, 959, 963, 967, 970, 971

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 84

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 13, 45, 54, 81

CAT'S EYE—(1 hr. 34 min., '85) Three stories by Stephen King, adapted for the screen by the author, and related to each other by the presence of a mysterious stray cat. With Drew Barrymore, Candy Clark, Robert Hays, Alan King, Kenneth McMillan, James Naughton, and James Woods. Dir. Lewis Teague. PG-13. 33, 66, 90, 103, 200, 206, 208, 220, 510, 516, 517, 540, 614, 624, 640, 644, 705, 717, 724, 751, 762, 803, 810, 814, 818, 900, 918, 920, 933, 940, 964, 965

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) A large and variously interesting cast rattles its way through a stupidly plotted, irritating, occasionally funny New York shaggy-dog story about mistaken identity, bohemian life, and a great many other things. Director Susan Seidelman (*Smithereens*) is fond of cluttered East Village apartments, crumbling alleyways, and crowded clubs, but her naturalistic bent doesn't go well with the stylized mechanics of the plot. The picture might have been better if Seidelman had thrown away the scenes in which the characters explain the story to each other. It lacks momentum (too much explanation always kills farce), but some of the performances are engaging. Swinging her big shoulders and sighting the male actors down her nose, Madonna is a commanding sexual presence. She plays a trampy free spirit who picks up men just like that; Robert Joy is her on-again, off-again lover; Rosanna Arquette a New Jersey bourgeoise who gets hit on the head and thinks that she's Madonna; Aidan Quinn a sweet-souled movie projectionist who takes her in. Shot all over downtown New York. (Apr. 1, 1985) PG-13. 25, 60, 65, 80, 86, 101, 106, 108, 114, 201, 202, 206, 213, 217, 300, 304, 306, 309, 318, 329, 400, 403, 500, 506, 521, 527, 530, 536, 541, 544, 546, 600, 609, 612, 617, 634, 645, 703, 707, 709, 713, 754, 762, 815, 904, 906, 915, 921, 935, 955, 964, 968

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 1

FRIDAY THE 13TH PART V—A NEW BEGINNING—(1 hr. 32 min., '85) The *Friday the 13th* series continues, following the exploits of a bloodthirsty, psychopathic killer. With John Shepherd, Shavar Ross, Melanie Kinnaman. Dir. Danny Steinmann. R. 33, 66, 106, 108, 114, 200, 220, 305, 307, 316, 318, 402, 517, 519, 527, 544, 602, 609, 633, 640, 710, 714, 720, 724, 725, 755, 759, 803, 811, 814, 901, 903, 905, 911, 938, 952, 963

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got.

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With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

★ **HEARTBREAKERS**—(1 hr. 38 min., '85) Callow but extremely enjoyable. Writer-director Bobby Roth, a young Hollywood pro with a background in political filmmaking, has a feeling for sensual surfaces, for casualness and good times, and for sex. The two thirtyfiveish heroes—Arthur Blue (Peter Coyote), a painter specializing in erotic Pop Art canvases, and Eli Kahn (Nick Mancuso), a businessman managing his father's garment factory—have been great friends for years as well as great rivals who spend half their time trying to do each other in. It's hard to take the theme of buddy-buddy competitiveness very seriously—it's hardly fresh—but the two actors are extremely engaging and the portrait of their lives is satisfying as a fantasy of freedom. Kathryn Harrold, as the girl who leaves Blue for another, more successful artist, is blank and hostile, but Carol Laure is extremely amusing as a vampy French gallery employee, and the late Carol Wayne gives a heartbreaking performance as Blue's model, a sad lady with a big chest and a downturned mouth. In Roth's erotic scenes, there's a touch of Bertrand Blier's comedy of sexual bafflement; *Heartbreakers* is a sweeter, more conventional version of such Blier films as *Going Places* and *Get Out Your Handkerchiefs.* Cinematography by Michael Ballhaus. (Apr. 1, 1985) R. 47

THE HIT—(1 hr. 40 min., '84) A British crook who had been a witness for the prosecution of his comrades is abducted ten years later in Spain by a hit man. With Terence Stamp, John Hurt, Tim Roth, and Laura del Sol. Screenplay by Peter Prince. Dir. Stephen Frears. R. 13

HOTEL NEW YORK—(1 hr., '84) The comic adventures of a woman filmmaker in Manhattan. With Gary Indiana, Sidney Geffen, and Jackie Raynal. Written and directed by Raynal. 4

INTO THE NIGHT—(1 hr. 57 min., '85) A Los Angeles thriller, made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary for a low good time. Michelle Pfeiffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. (Mar. 4, 1985) R. 32, 208

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous *background of Cambodia's recent history. This* British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 12, 30, 67, 103, 114, 206, 309, 311, 319, 515, 518, 544, 644, 647, 813, 963

KING DAVID—(1 hr. 57 min., '85) In this sober and rather harsh biblical spectacular, writers James Costi*gan and Andrew Birkin, and director Bruce Beres*ford, try to capture the unyielding sternness of the Old Testament—the book devoted to a God whose will can be shockingly arbitrary and cruel and downright unfathomable. King Saul (Edward Woodward), leader of the Hebrews, loses God's favor when he is insufficiently ruthless with the heathen Amalekites. God anoints David (Richard Gere), the youth whom Saul loves, but since Saul wants to hold on to his throne, he hounds the young warrior out of the kingdom. For the first hour or so, Woodward, an excellent British theater actor, gives a rip-snorting performance as the tormented king. Beresford, aided by ace set designer Ken Adam, shows himself a master of scale. He keeps the throne rooms low-ceilinged and small; the gathered hosts of the Israelite and Philistine armies are rather flyblown; the staging of David and Goliath's struggle is comically satisfying. The movie is rhetorical in style but essentially realistic, but once Richard Gere takes over, *King David* collapses. The filmmakers sweeten David too much (after all, this warrior was the Bismarck of old Israel, uniting the tribes into a nation-state), and Gere doesn't have the bearing, the eyes, of a Jewish king. Even the grim Charlton Heston was better at it. (Apr. 8, 1985) PG-13. 42, 53, 104, 114, 200, 203, 217, 304, 306, 311, 320, 326, 519, 533, 540, 544, 609, 640, 644, 647, 705, 726, 761, 801, 808, 903, 905, 918, 940, 963

LADYHAWKE—(2 hr. 1 min., '85) A romantic adventure, based on medieval legend, about a young thief who becomes involved in the struggle to break a spell that binds two lovers. With Matthew Broderick, Rutger Hauer, Michelle Pfeiffer, Leo McKern, John Wood, and Ken Hutchison. Screenplay by Edward Khmara, Michael Thomas, and Tom Mankiewicz. Dir. Richard Donner. PG-13. 30, 45, 67, 86, 114, 200, 202, 206, 208, 217, 300, 302, 307, 313, 316, 319, 401, 507, 509, 516, 517, 527, 535, 536, 544, 603, 612, 620, 624, 631, 635, 702, 707, 710, 714, 720, 801, 810, 817, 902, 905, 919, 920, 923, 940, 952, 958, 963, 968

LOST IN AMERICA—(1 hr. 31 min., '85) As writer *(with Monica Johnson), director, and star of this infuri*ating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 55, 86

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot *mama—his own—plus many daddies), and who thus* never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 25, 33, 62, 86, 103, 104, 111, 114, 200, 203, 206, 207, 213, 219, 304, 305, 307, 310, 316, 318, 329, 330, 404, 510, 516, 519, 529, 536, 538, 544, 602, 609, 614, 618, 620, 632, 644, 645, 647, 700, 705, 710, 712, 713, 717, 724, 755, 760, 800, 806, 807, 819, 900, 902, 906, 917, 918, 931, 933, 952, 961, 973

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. Reviewed in this issue. R. 84

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore *(Peggy Ashcroft) and Adela Quested (Judy Davis),* a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec

Guinness. (Jan. 7, 1985) PG. 20, 46, 87, 218, 326, 518, 523, 547, 611, 816, 934, 959

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 41, 60, 547

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy,* return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 7, 32, 52, 68, 85, 106, 111, 114, 200, 204, 206, 214, 220, 300, 301, 308, 315, 320, 324, 405, 507, 511, 513, 527, 539, 541, 544, 546, 604, 609, 612, 617, 626, 631, 635, 702, 705, 707, 708, 710, 712, 714, 724, 756, 803, 805, 810, 817, 818, 900, 904, 906, 911, 923, 936, 956, 958, 964, 974

PORKY'S REVENGE—(1 hr. 34 min.,'85) The Florida high-school students of *Porky's* in another round of raucous comedy. With Dan Monahan, Wyatt Knight, Tony Ganios, Mark Herrier, Kaki Hunter. Written by Ziggy Steinberg. Dir. James Komack. R. 32, 48, 100, 111, 204, 214, 302, 304, 307, 313, 324, 405, 507, 513, 516, 521, 527, 543, 546, 603, 610, 621, 633, 648, 707, 710, 713, 720, 724, 753, 800, 808, 904, 905, 923, 939, 963

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play.* See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 217, 304, 542, 544, 609, 612, 708, 724, 754, 801, 808, 819, 906, 960

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 55

THE SLUGGER'S WIFE—(1 hr. 54 min., '85) Neil Simon, who wrote this romantic comedy about a ballplayer and a rock singer, has gone past the point of insulting the audience; Simon now insults himself. Nothing in the movie makes sense or plays with any charm, and the stars, Michael O'Keefe and Rebecca De Mornay, die on the screen, trapped by the plastic lines. Dir. Hal Ashby. (Apr. 8, 1985) PG-13. 22, 30, 53, 87, 111, 114, 217, 306, 309, 312, 316, 329, 500, 507, 521, 524, 527, 530, 533, 544, 600, 610, 611, 615, 620, 624, 626, 640, 702, 707, 713, 725, 754, 756, 802, 818, 921, 939, 954, 956, 971

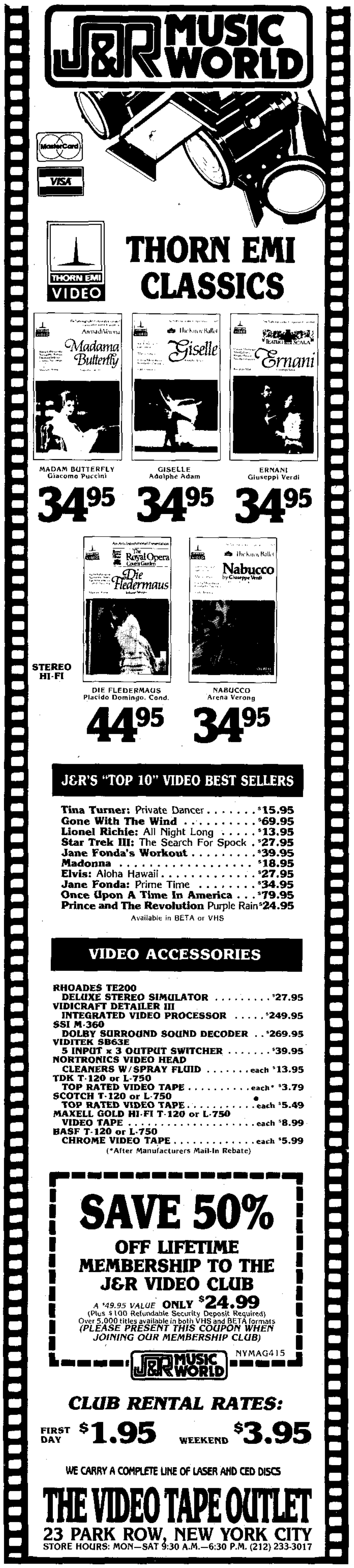
★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 6, 81, 515

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13

STREETWISE—(1 hr. 32 min., '84) Reviewed in this issue. 82

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 13, 540, 718, 937

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College.* A



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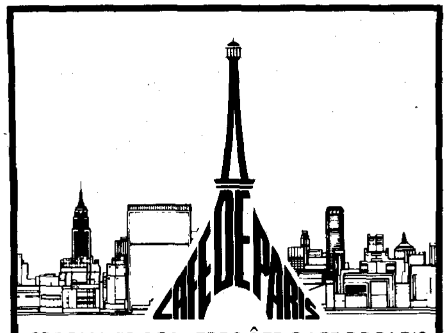

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formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 25, 32, 52, 85, 404, 509, 516, 517, 518, 527, 534, 719, 923, 950, 963, 968

A TEST OF LOVE—(1 hr. 33 min., '85) The true story of a brilliant Australian teenager with cerebral palsy and her struggle to be released from institutional confinement. With Angela Punch McGregor, Drew Forsythe, Tina Arhondis, Wallas Eaton, Liddy Clark. Screenplay by John Patterson and Chris Borthwick, based on the book *Annie's Coming Out*, by Anne McDonald and Rosemary Crossley. Dir. Gil Brealey. PG. 55

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 2

WHAT HAVE I DONE TO DESERVE THIS?!—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. An unrestrained comedy chronicling the domestic adventures of a housewife. With Carmen Maura. Written and directed by Pedro Almodovar. 5

THE WILD DUCK (1984)—(1 hr. 35 min.) An Australian adaptation of Henrik Ibsen's classic play concerning a harmonious young family whose lives are undone by an outsider who forces them to face their illusions. With Jeremy Irons, Liv Ullmann, Lucinda Jones, Arthur Dignam, Michael Pate, John Meillon, and Colin Croft. Dir. Henri Safran. PG-13. 54

WILDROSE—(1 hr. 35 min., '84) Lisa Eichhorn stars as a thirty-year-old Minnesota woman, working as a truck driver on a strip-mining site, whose livelihood is threatened by recession. Dir. John Hanson. 13, 87

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 64, 86, 114, 203, 207, 214, 301, 310, 314, 401, 519, 525, 529, 535, 539, 544, 601, 609, 619, 632, 644, 645, 701, 705, 710, 712, 714, 717, 762, 765, 809, 815, 819, 906, 917, 918, 931, 951, 952, 963, 965

Revivals

CABIN IN THE SKY—(1 hr. 39 min., '43) A silly story about churchgoing-versus-hell-raising folk, this all-black musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in numbers such as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb" and, in a show-stopping number, the dazzling Bubbles (John William Sublett) doing his specialty, "Shine." Dir. Vincente Minnelli. 38

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 88

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 8

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. 81, 812

THE LETTER (1940)—(1 hr. 35 min.) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Screenplay by Howard Koch from the story and play by W. Somerset Maugham. Dir. William Wyler. 8

NOTORIOUS—(1 hr. 41 min., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. 83

RETURN OF THE JEDI—(2 hr. 10 min., '83) The third *Star Wars* film, a resolution of the cycle's themes, featuring spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F. A. O. Schwarz. One is grateful for so much craftsmanship and savvy, but the basic material of *Jedi* is heavy and square—George Lucas has confined the jokes to the costuming and the creatures. With Mark Hamill, Carrie Fisher, Harrison Ford, Billy Dee Williams, and Anthony Daniels. Dir. Richard Marquand. PG. 12, 36, 49, 86, 100, 102, 114, 208, 217, 304, 306, 309, 316, 406, 506, 510, 511, 522, 524, 541, 543, 545, 601, 612, 624, 634, 643, 702, 710, 714, 721, 757, 801, 815, 920, 921, 963, 968

ROSIE THE RIVETER—(1 hr., '81) A first-rate documentary, bitter but unfailingly entertaining, about women working in defense plants during World War II. Filmmaker Connie Field has interwoven the outrageously condescending and ignorant film propaganda of the period with the personal testimony of five articulate and indignant women. They liked working in shipyards and airplane factories during the war, because they made good money for the first time in their lives, and they resented being pushed out of the jobs when the men came home. 88

SOLDIER GIRLS—(1 hr. 27 min., '81) Entertaining cinéma-vérité documentary about women in the new volunteer army. Here is the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never see combat), the rituals look sillier than usual, and more sadistic. A sad and funny movie, directed by the team of Joan Churchill and Nicholas Broomfield. 88

TO CATCH A THIEF—(1 hr. 37 min., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 83

VERTIGO—(2 hr., '58) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. 11, 83

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Broadway

Previews and Openings

Monday, April 8

BIG RIVER—*The Adventures of Huckleberry Finn;* a musical based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring Rene Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, John Short, Ron Richardson, Aramis Estevez, et al. Previews now prior to a 4/25 opening. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30.50–$38.50; Fri. & Sat. at 8, $32–$40; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr., 20 min. All major credit cards.

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. Previews now prior to a 4/16 opening. **Mark Hellinger Theater,** 51st Street & Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

Tuesday, April 9

TAKE ME ALONG—Musical, based on the 1933 Eugene O'Neill play *Ah Wilderness!,* with book by Joseph Stein and Robert Russell, music and lyrics by Robert Merrill; directed by Thomas Gruenewald. With Robert Nichols, Betty Johnson, Beth Fowler, Kurt Knudson, Gary Landon Wright, Stephen McDonough, Taryn Grimes, Nikki Sahagen. Tues.–Thurs. at 8, $25–$35; Fri. & Sat. at 8, $30–$40; Wed. at 2, $22.50–$32.50; Sat. at 2, Sun. at 3, $25–$35. Previews start 4/9 prior to a 4/14 opening. **Martin Beck Theater,** 302 W. 45th St. (246-6363). 2 hr., 10 min. All major credit cards.

Tuesday, April 16

AREN'T WE ALL?—Claudette Colbert, Rex Harrison, Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's 1923 comedy; with Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley; directed by Clifford Williams. Story deals with the amorous extravagances of the very rich. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50-$42.50; Wed. at 2. $27.50-$37.50. Previews start 4/16 prior to a 4/30 opening. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr., 10 min. All major credit cards. **IRLS**

Now Playing

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Sadler and Miller are standouts! Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; balcony seats $10 performances. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Stiller. The production's a wonder; the acting is still a dream come true! Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing co-star in the Roundabout Theatre Company production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre,** 220 W. 48th (239-6200). 2 hr., 40 min. Credit cards. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$45; Wed. at 2, $20–$40; thru 6/30 (which is a gala performance). As of 5/7, Wed. at 2, $25–$42.50; all other perfs. $30–$47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, and Valerie Mahaffey; directed by Rabb. All seats $30 except Sat. eves. which are $33; thru 4/14. **Circle in the Square Theatre,** 50th St. W. of Bdway (581-0720). 2 hr., 20 min. All major credit cards. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. . Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th (757-7164). All major credit cards. 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Nicol Williamson and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Campbell Scott. Tues.–Sat. at 8, $25–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, and Brian Cox. Tues.–Sat. at 6:45; Sun. at 2; $35–$50; thru 5/7. (From 4/10: Tues., Thurs., Fri. & Sat. at 6:45; Wed. & Sun. at 2; $35–$50.) **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 55 min. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theatre,** 222

W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.– Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff**, 200 W. 45th (869-0550). 2 hr., 40 min. All major credit cards. ● IRLS

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First*, with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.–Thurs. at 8, $19.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, $15–$28.50. **Helen Hayes Theatre**, 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as is the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25; thru 4/21. **Circle Repertory Theatre**, 99 7th Avenue South (924-7100). Play moves to the Lyceum, on Broadway, 4/26.

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and also for the exacting child. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3; $20–$27.50; thru 4/13. **Samuel Beckett Theatre**, 410 W. 42nd St. (594-2826).

CALIFORNIA DOG FIGHT—Darren McGavin, Mariel Hemingway, Bruce MacVittie, Sheree North, James Remar, and Jimmie Ray Weeks in Mark Lee's play set in a southwestern desert and focusing on an old man who owns a champion dog; directed by Bill Bryden. From 4/17. **The Space at City Center**, 131 W. 55th St. (246-8989).

THE DEAD MAN'S AGONY—Victor Gil de la Madrid, Carmen Rosario, Iraida Polanco, and Carlos Carrasco in a Spanish farce about love, death and greed, by Esteban Navajes Cortes; directed by Manu Tupou. Performed in English Wed. thru Fri. at 7:30, in Spanish Sat. & Sun. at 2:30 & 7:30; $10; thru 4/14. **Puerto Rican Theatre**, 304 E. 47th St. (354-1293).

DIAMONDS—A musical revue which examines the mystique of baseball popularity, featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, and Ellia English. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. **Circle in the Square Theatre**, 159 Bleecker St. (254-6330).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about two blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 4/9–5/1, all seats $18 & $20; from 5/2 all seats $25. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Promenade**, Bdwy at 76th (580-1313).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Sparer, Janet Zarish, Jack Bittner, Mark Capri are featured in the cast in this revival of the Henrik Ibsen play in which a small-town doctor tries to expose an environmental hazard in his community; adapted and directed by Frank Hauser. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; thru 5/19. **Roundabout**, 100 E. 17th St. (420-1883).

THE FANTASTICKS—A musical fable in its 24th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

THE FANTOD—Amlin Gray's play begins as an orderly Victorian household opens its doors to a mysterious stranger; directed by Stephen Katz. Mon.–Wed., Thurs., Fri. & Sat. at 8, Sun. at 3; $12. **Perry St. Theatre**, 31 Perry St. (279-4200).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20–$24.50. A Circle Repertory production. **Douglas Fairbanks Theater**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30. **Cherry Lane Theatre**, 38 Commerce St. (989-2020).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II,and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12–$15. **South Street Theater**, 424 W. 42nd St. (279-4200).

IN TROUSERS—William Finn's musical about a fellow and the women in his life, his high-school sweetheart, a teacher he has a crush on, and his wife; directed by Matt Casella. With Tony Cummings, Sherry Hursey, Kathy Garick, and Catherine Cox. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28.50. **Promenade Theater**, Bdway at 76th (580-1313). Closed

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782). ● IRLS

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22–$27.50. **Audrey Wood Theater**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19–$25. Call theater for specific dates. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LIES AND LEGENDS—*The Musical Stories of Harry Chapin* brings to life the story-songs of the late singer /songwriter; directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50; from 4/24. (All preview tickets, 4/12–23, are $10.) **Village Gate Theater**, Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater**, 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater**, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MOWGLI—Musical based on Kipling's *Jungle Books*, adapted and directed by Tom O'Horgan; music by Kirk Nurock, lyrics by C. J. Ellis. With Samir Chondhury, Michael Leslie, Stephen Berger, and Sara Kriegar. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $10–$12.50; thru 4/28. **Judith Anderson Theatre**, 442 W. 42nd St. (279-4200).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.–Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country has escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott, and D. W. Moffett. Tues.–Sun. at 8, Sat. & Sun. at 3; $18 and $20. **Public/LuEsther Hall Theatre**, 425 Lafayette St. (598-7150). IRLS

PADUCAH—Carrie Nye and Tammy Grimes star in Sallie Bingham's play which describes some familiar and some unexpected changes that occur in the life of a woman discontent with her married life; directed by Joan Vail Thorne. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15; from 4/11. **American Place Theatre**, 111 W. 46th St. (247-0393).

PENN AND TELLER—Two modern-performance artists in a show about eccentric guys who have learned to do a few cool things; supervised by Art Wolff. From 4/9; $12.50–$15. Call theater for specifics. **Westside Arts Theatre**, 407 W. 43rd (541-8294).

SALONIKA—Jessica Tandy stars in Louise Page's play, set on the Greek island, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn. Tues.–Sat. at 8, Wed. & Sat. at 3; $18–$20. **Public/Anspacher Theater**, 425 Lafayette St. (598-7150). IRLS

SEPTEMBER IN THE RAIN—John Godber's play about a Yorkshire couple on vacation at a seaside resort who reminisce about their 30-year marriage; with Susan Greenhill and Steven Ryan; directed by David Kerry Heefner. Wed.–Sat. at 8, Sat. & Sun. at 3; Sun. at 7; $11–$14; thru 4/21. **Hudson Guild Theatre**, 441 W. 26th St. (760-9810).

THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life, literature, and legend of the 1920s–1930s author, critic, and raconteur. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $6.50 thru 4/13, and then from 4/14, $12.75–$18.75. **Actors Playhouse**, 100 7th Ave. So. (691-6226).

SURF CITY—A musical by Danny Jacobson and Barry Vigon focusing on the high feelings, spirit, and fantasies epitomized by the Beach Boys' music; directed and choreographed by Dennis Rosa. With Christopher Seppe, Joie Gallo, Julie Ann Jonson, Gordon Lett, Michael Manasseri, Kevin Mullen, Eda Seasongood, and Randall Weiss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $25–$35. **Entermedia Theatre**, 289 Second Ave. (475-4191).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 4/28. **Public/Shiva**, 425 Lafayette St. (598-7150). IRLS

TWO CAN PLAY—The Negro Ensemble Company's third production of its 18th season is by Trevor Rhone, directed by Clinton Turner Ward, and features Sullivan Walker and Hazel J. Medina. It's a domestic comedy, set in Jamaica against a backdrop of political turmoil. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12–$17. **Theatre Four**, 424 W. 55th St. (246-8545).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.–Sun. at 8, Sun. at 3; $18–$20; thru 4/14. **Public/Newman**, 425 Lafayette (598-7150). IRLS

WALK THE DOG, WILLIE—Robert Auletta is the author of this drama about a midwestern American family trying to make their way in an off-balance world; directed by Norman Rene. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $16–$18; thru 4/14. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

Theater Companies

AMAS REP—*Manhattan Serenade*, musical celebrating the works of Louis Alter; directed and choreographed by Robert Rizzo. Thurs.–Sat. at 7:30, Sun. at 3; 4/18–5/12; $8. **AMAS Theatre**, 1 E. 104th St. (369-8000).

APPLE CORPS THEATRE—A directors' festival of one-acters in repertory. Program A: Chekhov's *The Boor*, Christie's *The Rats*, Louis Phillips's *The Caravan*. Program B: Richards's *Siam Book;* Moliere's *The Doctor In Spite Of Himself*, Frankel's *Post Office*. 4/11-27. The directors are Edward Farley, Elliott Forrest, John A.C.Kennedy, Gary Richards, Kar Sheridan, and Penelope Hirsch. Call theater for specifics. **Apple Corps Theatre**, 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie*, about an aristocrat who becomes involved with a servant in her family's home; directed by Steven Baker. Thurs.–Sun. at 8; $5. Dramatis Personae Theater, 25 E. 4th St. (777-2017).

ECHO STAGE COMPANY—Three foreign plays—Andrew Dallmeyer's *Hello Dali*, about the painter; Timberlake Wertenbaker's *Abel's Sister*, based on the writings of Yolande Bourcier; Tor Aage Bringsvaerd's *The Land of Otherwise*, a play for children of all ages—played in repertory thru 4/21. Call theater for dates and prices. **Actor's Outlet Theatre**, 120 W. 28th St. (255-2872).

EQUITY LIBRARY THEATRE—*Death Trap*, revival of Ira Levin's suspense thriller about two writers who play a deadly game; directed by Robert Bridges. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 4/11-28. **Theatre**, 103rd St. & Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Straight From the Ghetto*, a musical collection of political poems, sketches, vignettes and monologues, written and directed by Marvin Felix Camillo; with Neil Harris, Miguel Pinero, Ringo Reyes, and members of the Company. Thurs.–Sat. at 8; 4/11–20; $6. **Theatre on the Square**, 32 Washington Pl. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller*, and *Can o' Worms*, political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.–Sat. at 8, Sun. at 3; $8–$20; thru 5/6. **Irish Arts Center Theater**, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/8, and all seats are $10. Call theater for specific dates. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey*, comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; with Melanie Mayron, Shirley Stoler, Jacob Harran, Sylvia Kauders, and Geoffrey Pierson; directed by Pamela Berlin. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $12–$15; from 4/13. **Theatre**, 344 E. 14th St. (279-4200).

LA MAMA ANNEX—From 4/9, Taylor Meade in Alice Notley's *Anne's White Glove*, a dream piece; directed by James Dickson. Tues.–Sun. at 7:30; thru 4/21; $10. **La Mama Theater**, 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Sheila Walsh's *Molly and James*, with Jackie Hahn and Jack Mahoney, directed by Leslie Hoban Blake; about a world in which James Joyce meets his Molly (Bloom). Mon.–Fri. at 12:15 p.m.; FREE (bring lunch, coffee's on the house); thru 4/12. **Quaigh**, 108 W. 43rd (221-9088).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence*, directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!*, with Geraldine Page as Elizabeth; directed by John Strasberg. $20–$24. Call theatre for dates. Thru 5/19. **Theatre at St. Peter's**, 54th St. and Lexington Ave. (223-6440).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto Y Cancion*, music by composers of past and present times; and the Spanish dancer Pilar Rioja in four different programs. $10–$20; thru April. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

ROYAL COURT REPERTORY THEATRE—*The Hit of the Year*, about a famous singer and the five women who have helped her to reach stardom; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $8. *Forever Luscious*, a musical comedy by Larry Templeton and Joseph Apruzzese; thru 4/14; $8. **Royal Court Theater**, 301 W. 55th St. (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9,

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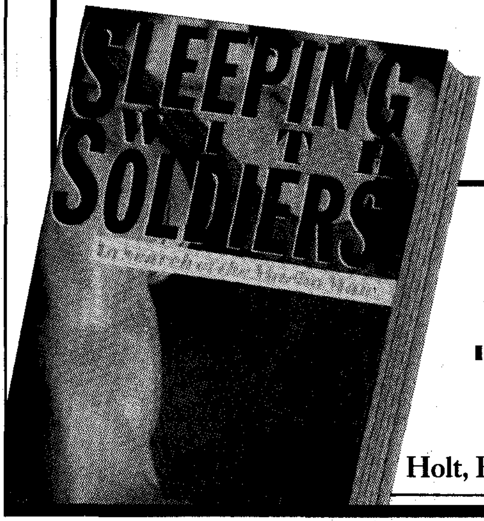

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Thurs. at 7:30; $6. **13th Street Theater,** 50 W. 13th St. (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—Five plays by writers ranging from 10 to 18 will have staged readings, and four plays by those between 15 and 18 will receive professional productions, 4/9–5/5. Call theatre for specifics. **Playwrights Horizons,** 416 W. 42nd St. (564-1235).

WEST SIDE REPERTORY THEATRE—A revival of Oscar Wilde's *A Woman of No Importance,* directed by A. Castro, about a mysterious woman who suddenly reappears in the life of an elderly Casanova. Fri.–Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre,** 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. **New Federal,** 466 Grand (598-0400).

APRIL FOOL IN OKEECHOBEE COUNTY—Tom LaBar's play about a mystic who invades the lives of a retired couple living in a trailer court. Wed.–Sat. at 8; $6; thru 4/20. **American Theatre of Actors,** 314 W. 54th St. (581-3044).

THE BAKER'S WIFE—Jack Weston, Kev Gray, and Joyce Leigh Bowden in a musical adapted from Marcel Pagnol and Jean Giono's *La Femme du Boulanger,* music and lyrics by Stephen Schwartz, book by Joseph Stein, choreography by Lynne Taylor-Corbett. $8; thru 4/14 on a varied performance schedule (call theater for times). **York,** 2 E. 90th (534-5366).

BEATRICE ROTH'S TRILOGY—*Seventeen, At That Time I Was Studying Carole Lombard, The Father,* written, directed, performed by Roth, all dealing with a trip to her past in a Jewish community in Pennsylvania. Thurs.–Sun. at 8, $6; thru 4/21. **Performing Garage,** 33 Wooster (966-3651).

THE BEST VIGILANTE IN BROOKLYN—Cal Loiacono's play, directed by Emanule Pagani. Wed.–Sat. at 8; $6; thru 4/20. Second floor, **Beckman Theatre,** 314 W. 54th St. (581-3044).

BLESSED EVENT—A 1932 comedy by Manuel Seff and Forrest Wilson portraying the rise of a dirt-dishing gossip columnist who abused the power of the press; directed by Will Lieberson; with Jack Mahoney, Lee Moore, Susan Monts, and Rende Rae Norman. Wed.-Sat. at 8, Sun at 3; $8; thru 4/28. **Quaigh Theatre,** 108 W. 43rd St. (221-9088).

BODY BAGS—Tee Saralegui's drama about memories of Viet Nam experiences nine years after the war; with Felipe Gorostiza, Sharon Taylor, and Leo V. Finnie III; directed by Samuel P. Barton. Thurs.–Sat. at 8, Sun. at 3; $6; thru 4/14. **Amistad World Theatre,** 508 W. 53rd St. (718-387-1089).

BRUCE LEE IS DEAD AND I'M NOT FEELING TOO GOOD, EITHER—Matt Williams's story of life in a Manhattan neighborhood where nice guys don't always finish last; directed by Suzanne Brinkley. Mon.–Sat. at 8; $6; 4/21–5/4. **Riverwest Theatre,** 155 Bank St. (243-0259).

CHAPTER TWO—A revival of Neil Simon's autobiographical comedy about his marriage to an actress; directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $7; 4/25–5/12. **Our Studios,** 147 W. 24th St. (695-5342).

THE CLANDESTINE MARRIAGE—A romantic farce written by the 18th-century actor/manager David Garrick, updated and set in the roaring twenties aboard a private yacht. Wed.–Sat. at 8, Sat. & Sun. at 3; $6; 4/24–5/5. **Repertory Company,** 591 Broadway (595-0896).

COLD AIR—Virgilio Pinera's tale of a woman's struggle to maintain the integrity of her family in pre-Castro Cuba; translated and directed by Maria Irene Fornes. Wed.–Sun. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

COMPANY—Revival of the 1970 musical with book by George Furth, and music and lyrics by Stephen Sondheim; directed by David Perry. It's about the difficulty and joy of forming and maintaining positive relationships, New York City style. 4/18–20, 23–27 at 8; 4/21& 28 at 3; $6. **Little Theatre,** E. 68th St. betw. Park & Lexington Aves (570-5108).

THE CROWS—Sheila MacRae returns to the stage in a black comedy, its theme being the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford; with Jerry Cunliffe, Michael Oberlander, John A. Weaver. Tues.–Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. **Ohio Theatre,** 64 Wooster St. (279-4200).

DIARY OF A MADMAN—Gogol's short story, adapted, directed, and performed by Ismail Abou-El-Kanater. Mon. & Wed. at 8:30, Wed. at 2:30; $8; thru April. **Royal Court Repertory Theater,** 301 W. 55th St. (977-9582).

DOUBLE BILL—Robert Patrick's *My Cup Ranneth Over,* and *Mee Too, Then,* by Tom Dudzick and Steven Smith. Tues.–Thurs. at 8; $5; 4/9–18. **Actors Factory,** 149 W. 29th St. (594-1494).

DOUBLE BILL—Derek Todd's *A Certain Condition,* directed by Martin Blank; with Brian Markinson and Fred Sugerman; Emshalom Mamon's *Heirlooms,* directed by Derek Todd, with Fred Wambolt, Nancy Kerr, and Kevin Nagle. Thurs.–Sat. at 8, Sun. at 2; $7; thru 4/14. **Art & Work Ensemble Space,** 870 Sixth Ave., fourth floor (213-0231).

DOUBLE FEATURE—Murray Shisgal's dark one-acters, *The Typists* and *The Tiger,* about the hopeless struggle of man to communicate with the world. Thurs.–Sat. at 8, Sun. at 3; $7; 4/18–5/5. **Hartley House Theatre,** 413 W. 46th St. (787-1073).

THE DREAM OF KITAMURA—Phiip Kan Gotanda's drama, with original music and dance, offers Asian fantasy, mysticism, humor, and, ultimately, tragedy; directed by Jean Erdman. Thurs.–Sat. at 8, Sat. & Sun. at 3; $10–$12; thru 4/14. **Theater of the Open Eye,** 316 E. 88th St. (534-6909).

EASTER—August Strindberg's rarely performed drama, directed by Theo Barnes. 4/8–13 at 8; $10. **Forum Theater,** 358 W. 44th St. (245-5793).

THE EDUCATION OF ONE MISS FEBRUARY: SHARON TWANE—Jean Hackett has the title role in Ralph Pezzullo's play about the desire and aims of women who use their bodies to earn a living; directed by Dana Bate. With Scott Wakefield, Stacy Courtney, and Kevin Cutts. Thurs.–Sat. at 8, Sun. at 3; thru 4/28. **T.O.M.I. at Park Royal Theatre,** 23 W. 73rd St. (279-4200).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of the Paul Zindel play which focuses on a mother-daughter relationship; with Amy Gordon and Adina Rishe; directed by Michael Ratomsky. **Koch Auditorium,** 245 Lexington Ave. (679-2201).

FERRY TALES—Eugene J. Anthony and Alice Spivak in three one-act comedies (*Five Dollars A Foot, Lady Liberty,* and *The Last Crossing),* by Don and Rich Werbacher, all set on the Staten Island Ferry; directed by Judd Silverman. Wed.-Sat. at 8, Sun. at 3; $8; 4/10–5/5. **Meat and Potatoes Theatre,** 306 W. 38th St. (564-3293).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center,** 36 W. 62nd St.(489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the musical with music and lyrics by Stephen Sondheim, book by Larry Gelbart & Burt Shevelove, which takes place on a street in Rome; directed by Lissa Margulies. Fri. & Sat. at 8, Sun. at 7; $10; thru 4/28. **Theatre,** 771 West End Ave. (663-5380).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.–Sat. at 8; $8. **Beckmann Theatre,** 314 W. 54th St. (541-6328).

THE HUNCHBACK OF NOTRE DAME—A duet for two men follows the Victor Hugo narrative, adapted by Dan Hurlin, George Sand, & Cordelia Cammack. Thurs.–Sun. at 8; $8; thru 4/28. **Just Above Midtown Theatre,** 503 Broadway (228-3125).

JACK AND JILL—Ernestine Jackson and Lara Teeter in a musical about computers, jazz, and love, by Bob Larimer and Hall Schaefer; directed by Miriam Fond. With Daniel Wooten, Edye Byrde, Raymond Thorne, Jennifer Naimo, Sheila Smith, and David Pendleton.Thurs.–Sat. at 8, Sat. & Sun. at 3; $8. **Riverwest Theatre,** 155 Bank St. (243-0259).

KING WITHOUT A CASTLE—Candido Tirado's play in the "fantastic-realist" genre. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/13. **Castillo Theatre,** 7 E. 20th St., 10th floor (505-0170).

LIFE IS A DREAM—Calderon's Spanish classic, translated by Edwin Honig, questions the inevitability of fate. With Michael Cerveris, Dan Moran, Laura Innes; directed by James Simpson. Tues.–Sat. at 8, Sun at 3 & 7; $8. **Ark,** 131 Spring (944-9300).

MY FOETUS LIVED ON AMBOY STREET—Ronald Tavel's visual-ensemble theatre piece about an embryo struggling to come to birth in Brooklyn; directed by the author. Thurs.–Sun. at 8; thru 4/28. **Theater for the New City,** 162 Second Ave. (254-1109).

OVERRULED—A one-act farce by George Bernard Shaw concerning the understanding of love and marriage, and the misunderstandings; directed by Fred Fondren; Thurs. & Sun. at 8, Fri. & Sat. at 7; $5. *Lady Bracknell Visits Oscar Wilde,* a comedy by Fred Fondren, plays Fri. & Sat. at 10 & Sun at 3; $7; thru 4/14. **Prometheus Theater,** 239 E. 5th St. (477-8689).

THE PARALLEL SEARCH—Michal Hejny's passion play, a homage to Refugee Resettlement executed in poems, music, and monologues; produced by Bohemian Works. Call theater for times; $12. **Jan Hus Church Theatre,** 351 E. 74th St. (288-6743).

PINK—*Pinko or The Artist in Spite of Himself,* a comedy about the contemporary art (graffiti) world. Thurs. & Fri. at 10 p.m.; $5. **8 B. C.,** 337 E. 8th St. (254-4698).

ROUNDHEADS AND POINTHEADS—Bertolt Brecht's 1933 play, in a new translation by Michael Feingold, is a satire about racial discrimination; directed by Jerry Roth. The cast includes Bill Maloney, Paul Edwards, Ellen Boggs, Elise Dewsberry, Amy Brentano, Michael Rush, and Jade Kameron. Tues.–Sun. at 8, Sun. at 3; $8; thru 4/14. **Classic Theatre at Cubiculo,** 414 W. 51st St. (265-2138).

ROBERTA—Revival of the Jerome Kern classic, with book and lyrics by Otto Harbach. It takes place in Paris in the '30s and is about American jazz, Russian royalty, gorgeous gowns, and *Smoke Gets in Your Eyes, Yesterdays, Lovely To Look At,* and more. Thurs.–Sun. at 8, Sat. & Sun. at 3; $8; 4/19–5/5. **All Souls Fellowship Hall,** Lexington Ave. at 80th St. (535-3356).

A SAFE LIGHT—Adele Prandini's play tells of the special relationship of three loving women; directed by Francine Trevens; with Susan Chandler, Vicki Phillips, Teri Sheridan. Thurs, Fri., Sun. at 8, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents a dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (718-636-0918).

SEX ACTS—Five one-acters about the First Time, with five authors, and five directors. Thurs.–Sun. at 8; $6; thru 4/20. **New Theatre,** 62 E. 4th St. (254-7483).

SHORT-PIECE FESTIVAL—Arthur Kopit's one-acter, *Chamber Music,* plus original works of comedy, choreography, stand-up poetry, and performance art. Thurs.–Sun. at 8, thru 4/20, 4/21 at 3; $8.50. Call theatre for specific programs. **Our Studios Theatre,** 147 W. 24th St. (777-0536).

SOPHIE'S DRESSES OF DISTINCTION—Musical by Lois and Sheldon Gunsberg, and Donna Lerner. Sophie runs a dress shop by her own wit and ingenuity. The director is Kirk Woodward. Wed.-Sat. at 8, Sun. at 3; $6-$8; 4/24-5/12. **New Vic Theatre,** 219 Second Ave. (793-5563).

TE DEUM—Manhattan Ensemble's performance piece suggested by D. H. Lawrence's novella, *The Man Who Died,* which examines a man's search for his soul; directed by Raymond Marciniak. 4/8–14 at 8; $7. **Studio 603,** 311 W. 43rd(741-1662).

A TRUE STORY—Gene Ruffini's tale of an American correspondent facing death in Central America; directed by Jane Stanton. Thru 4/21 at 8. **New Vic Theatre,** 219 Second Ave. (718-852-4096).

THE UNTIMELY DEMISE OF SIMON LESVITSKY—Kevin Duffy's play, with Mike Wenger, Lenora Champagne, Christalia Volaitis, Ann Ellis, and Michael Stiller. Fri.-Sun. at 8; $6; 4/12-21. **Chandalier,** 120 Ave. C. (420-8103).

THE VIENNA NOTES—Richard Nelson's comedy about a senator who is writing his memoirs; directed by Carole Rothman; with James Noble, Mia Dillon, Lois Smith. Tues.– Sun. at 8, Sat. at 2; $12; thru 4/14. **Second Stage,** 76th & Bdway (787-8302).

WALKING PAPERS—Christine White's *Skin Tight* and *Paper Thin,* both concerning a street woman and an actor. Sun.–Wed. at 7:30; $6; thru 4/17. **18th St. Playhouse,** 145 W. 18th (243-8643).

WHODUNNIT—Revival of Anthony Shaffer's play; directed by Bill Kearns. 4/20, 21, 26, 27, at 8, 4/28 at 3; $6. **Kittredge Club,** 109 E. 39th St. (988-0771).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KAREL APPEL—Paintings from 1948-1951, the period known as COBRA, 4/9-30. Goodman, 1020 Madison (772-2288).

ELMER BISCHOFF—Recent large-scale abstract paintings by this member of the Bay Area group of painters, thru 4/13. Hirschl & Adler, 851 Madison (744-6700).

OSCAR BLUEMNER—A retrospective of his landscape paintings, thru 5/4. Mathes, 851 Madison (249-3600).

JACOBO BORGES—Over seventy drawings and paintings on paper with themes ranging from nature and wildlife to musicians, 4/11-5/18. CDS, 13 E. 75th (772-9555).

JUDY CHICAGO—25 works executed in a variety of needlework techniques, in a series entitled, "The Birth Project," thru 4/27. ACA, 21 E. 67th (628-2440).

SUSAN CRILE—*Colorful abstract paintings that com*bine geometry and lyricism, composed of two, three, four or more panels; plus pastel drawings, thru 4/13. Graham Modern, 1014 Madison (535-5767).

TIBOR CSERNUS—Paintings of nudes and still-lifes, in which this artist has made a study of the play of light on figures and materials, thru 4/13. Bernard, 33 E. 74th (988-2050).

PIERRE DUNOYER—Abstract paintings, thru 5/4. Haime, 1000 Madison (772-7760).

VICTOR ELMALEH—New paintings and tapestries, 4/9-5/4. Staempfli, 47 E. 77th (535-1919).

LAWRENCE FADEN—Paintings and hand-colored lithographs of objects in the artist's loft, 4/13-5/11. Einstein, 1018 Madison (628-8782).

MARSDEN HARTLEY—Paintings and drawings, thru 4/27. Salander-O'Reilly, 22 E. 80th (879-6606).

PAUL JENKINS—*New paintings from his* "Broken Prism Series," thru 4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

LOIS LANE—Recent paintings with whimsical subject matter, thru 4/13. Willard, 29 E. 72nd (744-2925).

LE CORBUSIER—Architectural drawings, many of them from his most well-known projects, 4/9-5/18. Prakapas, 19 E. 71st (737-6066).

DAVID LEVINE—Watercolors of beach scenes, portraits, Coney Island rides and figure studies, 4/13-5/10. Forum, 1018 Madison (772-7666).

JIM MCLEAR/STEVE MCCALLUM—Portraits and landscape paintings/Geometric abstract paintings. Thru 5/2. Stone, 48 E. 86th (988-6870).

LOUIS MONZA—*Contemporary folk paintings by a* West Coast primitive, thru 5/4. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HERMANN DUDLEY MURPHY—Recently-discovered paintings, of Venetian architecture, and landscapes, by this Boston School painter, thru 5/11. Graham, 1014 Madison (535-5767).

ODD NERDRUM—Charcoal drawings with a baroque sensibility, by a Norwegian artist, thru 4/30. Hamilton, 19 E. 71st (744-8976).

ROBERT PETERSON—New prints, drawings and related works, thru 4/13. Castelli Uptown, 4 E. 77th (288-3202).

LUDWIG SANDER—Paintings with geometric fields of color, 4/9-27. Knoedler, 19 E. 70th (794-0550)

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

JILL SEBASTIAN—Eleven wall sculptures that depict a child's suicide, thru 4/28. Urdang, 23 E. 74th (288-7004).

CHARLES SELIGER—Paintings with intricate forms derived from nature, thru 4/20. Schlesinger-Boisante, 822 Madison (734-3600).

SCOTT SHERK—Sculptures inspired by nudes and still-lifes, made of aluminum, wood, paint, plexiglas and light fixtures; plus shadow drawings, thru 4/20. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, 4/9-5/25. Ericson, 23 E. 74th (737-6155).

WALTER STOHRER—Abstract paintings with broad strokes of color and scribbled, primitive drawing in them, thru 4/27. Lefebre, 47 E. 77th (744-3384).

CYNTHIA VILLET—Constructions and collages made of handmade paper, 4/10-5/4. Kouros, 831 Madison (879-5454).

THOMAS WOODRUFF—Figurative paintings depicting people in various predicaments, 4/11-5/4. Taghinia-Milani, 1080 Madison (570-6173).

ALBERT YORK—Small-scale paintings of cows and dogs in rural Long Island landscapes, thru 4/27. Davis & Langdale, 746 Madison (861-2811).

57th Street Area

GREGORY AMENOFF—Thick-surfaced abstract *paintings that refer to nature, thru 4/27.* Miller, 724 Fifth (246-1625).

MARY A. ARMSTRONG—Symbolic paintings with images of trees in them, thru 4/27. Munroe, 56 W. 57th (246-9616).

LUIS CRUZ AZACETA/WILLIAM BECKMAN—Intensely-colored paintings with bizarre imagery, such as self-portrait as a pull-toy, with the artist's head surmounting an animal body on wheels/Small landscape oil sketches done out-of-doors. Thru 5/2. Frumkin, 50 W. 57th (757-6655).

MAX BECKMANN/MARTIN CHIRINO—*Paintings* and works on paper by this German Expressionist/Forged-iron sculptures of a series of abstracted heads. Thru 4/24. Borgenicht, 724 Fifth (247-2111).

MORRIS BLACKBURN—Woodcuts and screen prints by an artist who taught at the Pennsylvania Academy of Fine Arts for more than a quarter of a century, 4/9-5/11. Cole, 101 W. 57th (333-7760).

NELL BLAINE—Landscapes and still life paintings with brilliant colors, thru 4/24. Fischbach, 24 W. 57th (759-2345).

EDWARD BOREIN—Paintings and etchings of the American West, thru 4/27. Wunderlich, 41 E. 57th (724-8778).

PETEY BROWN—Loosely-painted canvases depicting beach scenes with figures, also gouaches, thru 4/27. Heesy, 50 W. 57th (245-1420).

RICHARD CARBONI—Intensely-colored mixed-media constructions and works on paper, thru 4/27. Getler/Pall/Saper, 50 W. 57th (581-2724).

RAFAEL CAUDURO—Paintings that depict the results of urban decay as evidenced in the erosion of walls, both interior and exterior, thru 5/4. Rosenberg, 20 W. 57th (757-2700).

LYNNE CLIBANOFF—Architectural environments that manipulate light, thru 4/27. Markel, 50 W. 57th (581-1909).

THOMAS AQUINAS DALY—Watercolors of scenes from nature, 4/9-27. Grand Central, 24 W. 57th (867-3344).

MELL DANIEL—Ink drawings of geometric forms derived from nature, thru 4/24. Deutsch, 20 W. 57th (765-4722).

ELIZABETH DE CUEVAS—*Drawings and metal* sculptures inspired by Egyptian, Mayan, and Indian civilization, 4/9-5/4. Jackson, 52 E. 57th (755-6778).

DAVID DEWEY—Watercolors of New England architecture, thru 4/27. Tatistcheff, 50 W. 57th (664-0907).

MARTHA DIAMOND—Large-scale paintings of city buildings, thru 4/27. Alexander, 20 W. 57th (757-3721).

CAROL DUNHAM—Abstract paintings in casein, on wood veneers that resemble school desk surfaces, thru *4/27. Baskerville + Watson,* 24 W. 57th (582-0058).

HELIOFF—Abstract paintings with geometric compositions, in a series entitled, "Hommage to Segovia," 4/9-27. Phoenix, 30 W. 57th (245-5095).

BILL JACKLIN/RAYMOND MASON—Works on paper, in oil and watercolor, depicting figures in rooms/Painted resin sculptures, bronzes, drawings and watercolors, from 1952-1985. Thru 4/20. Marlborough, 40 W. 57th (541-4900).

VALERIE JAUDON—Large-scale abstract paintings with patterns that refer to the interiors of mosques and the arches and gables of medieval cathedrals, 4/11-5/4. Janis, 110 W. 57th (586-0110).

JASPER JOHNS—Trial proofs from 1960-1977, thru 5/3. Alexander, 20 W. 57th (757-3721).

ROBERT JORDAN—Paintings of New England and Midwestern landscapes, 4/10-5/11. French, 41 W. 57th (308-6440).

ANSELM KIEFER—Mixed-media pieces with lead, completed in the past year, that refer to biblical and cabalic sources, 4/12-5/11. Goodman, 24 W. 57th (977-7160).

KIMURA—Recent paintings and drawings, 4/10-27. Siegel, 24 W. 57th (586-0605).

DAVID LIGARE—Allegorical paintings of Greek gods and fables, into which the landscape of northern California has been incorporated, thru 4/24. Schoelkopf, 50 W. 57th (765-3540).

MORRIS LOUIS—Drawings, from 1948-1953, thru 4/27. Emmerich, 41 E. 57th (752-0124).

JOHN MARIN/CHARLES BURCHFIELD—Watercolors by both, thru 4/20. Kennedy, 40 W. 57th (541-9600).

FRANK METZ—Recent landscape paintings of *Maine, thru 4/27. Haber Theodore, 24 W. 57th* (541-9393).

ELIE NADELMAN—Drawings made in 1921, in ink and pencil, of heads and standing figures, by this folk artist, thru 5/4. Zabriskie, 724 Fifth (307-7430).

GEORGE NICK—Oil paintings of suburban Boston and Jerusalem, 4/13-5/9. De Nagy, 41 W. 57th (421-3780).

BETTY PARSONS—A retrospective of wood sculpture, paintings and works on paper, thru 5/4. Armstrong, 50 W. 57th (582-8581).

PEDRO PEREZ—Constructed environments, paintings and mixed-media drawings by a young Cuban artist, thru 4/27. Pearl, 38 E. 57th (838-6310).

VICTOR PESCE—Thick-surfaced, mostly blue paintings depicting loosely-drawn portraits and figures, thru 4/27. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID REED/BETTY WOODMAN—*Abstract* paintings that integrate color, texture and compositional rhythm into vertical and horizontal panels/Italian vases that are lyrical interpretations of Minoan, Greek, and Etruscan earthenware. Thru 4/27. Protetch, 37 W. 57th (838-7436).

MARK ROTHKO—Large-scale acrylic paintings from 1969 and early 1970, known as his dark or "black" paintings, also works on paper, thru 4/27. Pace, 32 E. 57th (421-3292).

BARBARA SANDLER—Paintings from a series entitled "Animal Dreams," that juxtapose images of wild animals with architectural elements, thru 4/25. Segal, 63 E. 57th (486-2297).

LEOPOLD G. SEYFFERT—Paintings and drawings by this American figure and portrait painter (1877-1956), 4/9-5/11. Berry-Hill, 743 Fifth (371-6777).

STEVEN SINGER—Plate steel sculptures, bent into shapes as diverse as reclining nudes and preying wildcats, thru 4/18. Kornblee, 20 W. 57th (586-1178).

NED SMYTH/BILLY SULLIVAN—Five mosaic re*liefs of odalisque figures in dense jungle landscapes/* Paintings and drawings about decadence in contemporary society. Thru 4/20. Solomon, 724 Fifth (757-7777).

DONALD SULTAN—Paintings with apocalyptic images, such as forest fires and industrial landscapes polluted by toxic waste, incorporating materials such as latex, tar, plaster, tiles, thru 4/27. BlumHelman, 20 W. 57th (245-2888).

ART

JONATHAN THOMAS/RUTH VOLLMER—Abstract paintings on wood and canvas/Spheres made of a variety of materials, including bronze, Plexiglas, wire mesh. Thru 4/27. Tilton, 24 W. 57th (247-7480).

HAROLD TOVISH—Sphere-shaped sculptures with human faces inside, revealed through cracks in the sphere, thru 4/27. Dintenfass, 50 W. 57th (581-2268).

A. A. USHENKO—Realist paintings, 4/9-27. Viridian, 52 W. 57th (245-2882).

JAMES WOLFE—Large-scale painted metal sculptures, thru 4/20. Emmerich, 41 E. 57th (752-0124).

East Village

GRETCHEN BENDER—Mixed-media wall pieces that draw on commercial television, corporate logos and computer-generated imagery, thru 4/27. Nature Morte, 204 E. 10th (420-9544).

ELLEN BERKENBLIT—Small-scale paintings with personal symbols, thru 4/28. Semaphore East, 157 Ave. B (475-2130).

MARIANNE EDWARDS/ARINA MALUKOVA—Paintings that celebrate relationships by depicting the intimacies between men, women, children, lovers and friends/Paintings of female figures in primitive environments. Thru 4/21. Avenue B, 167 Avenue B. (473-4600).

JUDY GLANTZMAN—Painted wood cutouts that are portraits of East Village celebrities, curators, critics, art dealers, thru 4/20. Adams, 504 E. 12th (777-3366).

ARTHUR GONZALEZ—Recent clay sculpture, 4/11-5/5. Sharpe, 175 Ave. B (777-4622).

PETER HALLEY—New paintings, thru 4/28. International With Monument, 111 E. 7th (420-0517).

PERRY HOBERMAN—3-D wall sculptures, thru 4/28. Postmasters, 66 Ave. A (477-5630).

ALICE WHITMAN LEEDS—Mixed-media tableaux with text, thru 4/24. Sensory Evolution, 443 E. 6th (505-9144).

MICHAEL LEWIS—Recent paintings in a series entitled, "Applied Heads," thru 4/28. M-13, 440 E. 9th (505-9016).

NINO LONGOBARDI—Paintings about life and death, thru 5/7. Eastman-Wahmendorf, 216 E. 10th (420-9109).

WAYNE MILLER—Paintings that explore key events in the artist's life, 4/11-5/5. Pictogram, 443 E. 9th (505-5576).

HUCK SNYDER—Paintings and sculpture about death and rebirth, as interpreted throughout history in art and literature, using secular symbols and gestures from Old Master paintings, thru 4/28. Limbo, 647 E. 9th (475-5621).

SoHo and TriBeCa

PETER AGOSTINI/ED BAYNARD—Sculptures of women/Watercolors of flowers in American art pottery. Thru 4/27. Steinbaum, 132 Greene. (431-4224).

ARAKAWA—Paintings that are prehistoric depictions of space and matter, 4/13-5/11. Feldman, 31 Mercer (226-3232).

ELVIRA BACH—Expressionistic paintings of women by an artist from Berlin, thru 5/4. Bryers, 111Greene (925-8058).

JENNIFER BARTLETT—New paintings, sculptures and works on paper, thru 4/27. Cooper, 155 Wooster (674-0766).

ROBERT BEAUCHAMP—Fantastic paintings of figures and animals in landscapes, thru 5/18. Knowlton, 153 Mercer (431-8808).

HOWARD BEN TRE—Free-standing columns, cast in solid glass with patinated copper inlays, which are reinterpretations of ancient Greek architecture, thru 4/27. Cowles, 420 W. Broadway (925-3500).

JAMES BIEDERMAN—Wall sculptures and paintings, thru 4/27. Weber, 142 Greene (966-6115),

TOM BILLS/CAROLE SEBOROVSKI—Abstract sculpture in concrete and steel/Charcoal and oil stick drawings on paper. Thru 4/20. Manhattan Art, 81 Greene (219-2007).

ARNOLD BITTLEMAN—Paintings and drawings of landscapes and the figure, 4/13-5/5. Milliken, 98 Prince (966-7800).

MEL BOCHNER—Oil paintings on sized canvases, thru 4/20. Sonnabend, 420 W. Broadway (966-6160).

WERNER BUTTNER—Eleven large-scale paintings in which the images are an interpretation of the language and meaning of the painting's titles, thru 4/20. Metro Pictures, 150 Greene (925-8335).

STEVEN CAMPBELL—New paintings that depict the adventures of "hikers"—large, lumpy characters invented by this artist, thru 4/20. Toll, 146 Greene (431-1788).

PETER CARELLA—Landscape paintings, 4/12-5/1. First Street, 386 W. Broadway (226-9011).

FRANCESCO CLEMENTE—New work. At Boone, 417 W. Broadway (431-1818), thru 4/20, and at Castelli, 142 Greene (431-6279) and Sperone Westwater, 142 Greene (431-3685), thru 4/23.

PAULA COLLERY—Paintings that make references to folk art, with imagery derived from the artist's travels in South America, the Virgin Islands, and Europe, thru 4/27. Germans Van Eck, 420 W. Broadway (219-0717).

JAMIE DALGLISH—New paintings, thru 4/28. Rentschler, 72 Greene (431-7550).

BRETT DE PALMA—Large-scale paintings with images, such as trees, made of fabric and incorporated as collage, thru 4/20. Shafrazi, 163 Mercer (925-8732).

DOREL DOBOCAN—Pastel paintings of landscapes, interior scenes and still lifes, thru 4/27. Sander, 51 Greene (219-2200).

MARGARET BAILEY DOOGAN—Expressionistic portraits of women in the arts, accompanied by a soundtrack of interviews with her subjects, 4/11-5/11. Starkman, 465 W. Broadway (228-3047).

AGNES EMANUELLI—Paintings of imaginary jungle scenes with exotic birds, 4/11-5/19. Naifs et Primitifs, 172 Prince (925-0918).

RICHARD ESTES—Twelve realist paintings from 1967-1984, thru 4/27. Meisel, 141 Prince (677-1340).

ROBERT GORDY—New monotypes that are studies of emotional conditions expressed by the human head, thru 5/1. Kind, 136 Greene (925-1200).

JULIE GROSS—Paintings, in oil and wax, of symbolic landscapes, thru 4/20. Rosenberg, 115 Wooster (431-4838).

BETTI-SUE HERTZ—Brightly-colored abstract paintings on wall-mounted structures, thru 4/20. 55 Mercer (226-8513).

LONE HOYER HANSEN/KIRSTEN LANGKILDE/KARIN WESTERLUND—Recent sculpture by three Scandinavians. Thru 4/13. Central Hall, 386 W. Broadway (226-9215).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 5/25. Carpenter + Hochman, 420 W. Broadway (219-0110).

ELLSWORTH KELLY—New aluminum wall reliefs, painted white, thru 4/13. Castelli, 420 W. Broadway (431-5160).

LISA LAWLEY—Surrealistic landscape paintings that depict this artist's travels through China, thru 4/27. Twining, 568 Broadway (431-1830).

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative photographs taken in Greece and West Germany, thru 4/20. Stoler, 13 White (966-5090).

JACK OX—Drawings based on musical compositions of the Western tradition, including Gregorian chants, works by Bruckner, Bach, Debussy, others, 4/9-5/4. Condeso/Lawler, 76 Greene (219-1283).

ED RAINEY—Drawings in a series entitled, "Those Amazing Fly Control Tags!," thru 4/30. Brandt, 568 Broadway (475-2224).

PAULA REGO—Paintings that are a colorful, graphic combination of folklore, fairytale and the artist's private fantasy, 4/10-5/4. Art Palace, 611 Broadway (473-3178).

IRA RICHER—Paintings made of wood, photographs and formica glued together, thru 4/18. Nosei, 100 Prince (431-9253).

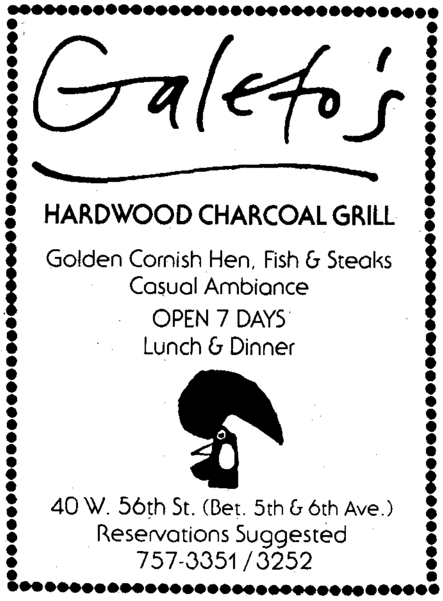
EDITH SCHLOSS—Paintings on canvas and on music scores, thru 4/20. Ingber, 460 W. Broadway (674-0101).

ELFIE SCHUSELKA—Paintings from an ongoing series pictorially comparing the act of creating with that of attempting to climb Mount Parnassus, thru 4/20. Condeso-Lawler, 76 Greene (219-1283).

HARRY SOVIAK—A memorial retrospective by this artist known for his watercolors of flowers in vases, thru 4/27. Adler, 578 Broadway (925-3336).

ROBERT STACKHOUSE—Large watercolors of three of this artist's recent sculptures, thru 4/30. Hutchinson (966-3066).

CARL STINE—Paintings and painted sculpture of simplified male and female human figures, thru 4/27. Concord, 451 Broome (925-2994).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FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondelle, 476 Broome (925-1538).

DAVID TRUE—New paintings, drawings, and large-scale etchings, that depict an image, such as a satyr or a deer, against a white background, 4/13-5/11. Thorp, 103 Prince (431-6880).

JACK TWORKOV—Paintings and works on paper from the '70s, thru 4/25. Hoffman, 429 W. Broadway (966-6676).

JAMES WANG—Abstract paintings, thru 4/27. Greenwald, 181 Mott (219-1642).

BOB WITZ—Small-scale, semi-abstract land and cityscapes, thru 4/27. Herlin, 68 Thompson (431-8732).

Other

JOSEPH CORREALE—Figurative watercolors, thru 4/30. Felicie, 141 E. 56th (752-7567).

TED JEREMENKO—Paintings of early American houses set against simple backgrounds, thru 4/27. Pellicone, 47 Bond (475-3899).

FRANCIS LUIS MORA—63 drawings made in 1916 for an album entitled, "The Sons and Daughters of the American Evolution," that provide a view of America's ethnic diversity, 4/13-5/11. Alan, 1568 Second (744-4070).

REUBEN NAKIAN—Sculpture, drawings, prints, bronze plaques and glazed terracotta vases, thru 5/11. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

ANNE SEELBACH—Abstract paintings that are suggestive of architectural and figurative forms, thru 5/4. Tower, 45 W. 18th (620-0505).

PAMELA WILSON—Paintings of the New Mexico landscape, thru 4/18. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

DAVIS & LANGDALE—746 Madison (861-2811). Watercolors by English artists of the 18th, 19th, and 20th centuries, including Cox, Dadd, Gainsborough, Rowlandson, West; thru 4/20.

FOXWORTH—33 E. 65th (772-3460). Box constructions by Cornell, Getz, Gropper, Kline, Lasch, Potenza, Speed, Wehmer; thru 4/20.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance,"with works by Blum, Cox, Eakins, Tiffany, others; 4/12-5/31.

HOFFELD—1020 Madison (734-5505). "With an Eye to Nature," paintings by David, Goldberg, Rothenberg, Steir, Robin Winters, Terry Winters; thru 4/27.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Clader, Frankenthaler, Rothko, others; thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings by American Impressionists, including Benson, Chase, Dewing, Hassam, Prendergast, others; 4/9-5/4.

WEINTRAUB—992 Madison (879-1195). Sculpture in marble by Erdman, Gero, Meadows, thru 4/30.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings by four Shanghai artists; thru 4/30.

57th Street Area

KENNEDY—40 W. 57th (541-9600). Italian old master engravings and etchings, thru 4/28.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others; thru 4/14.

WUNDERLICH—41 E. 57th (838-2555). Botanical, ornithological and sporting prints of the 19th century, thru 5/4.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Works by four artists who use photographic techniques in their work; 4/13-5/5.

EX VOTO—93 E. 7th (982-1169). Drawings by 20 artists who are or have been institutionalized in mental hospitals; thru 4/24.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Interpretations of "Carnival" by 24 artists; thru 4/28.

LA MAMA—6 E. 1st (505-2476). Paintings by five female artists who work in London; thru 4/21.

NEW MATH—505 E. 12th (505-8645). Paintings by Bowman, Pillard, Ruttenburg, Stahl; thru 4/22.

SALVADOR—216 E. 10th (228-3165). Works by nine Paris-based artists; thru 4/21.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works by 32 artists living outside the New York area; thru 5/4.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by five Spanish artists, selected by Donald Sultan; 4/13-5/11.

EXIT—578 Broadway (966-7745). Works by Van Dalen, Hafftka, Meyer, Mock, Slonem, others; thru 4/20.

GIBSON—568 Broadway (925-1192). Abstract paintings by Armleder, Federle, Haynes, Mosset, Smith, Wagner; thru 5/1.

HAND-IN-HAND—568 Broadway (219-1844). Black and/or white paintings by Gorchov, Grossman, Johnson, Resnick, others; thru 4/25.

HELLER—71 Greene (966-5948). Glass sculpture by Hutter, Jervis, Krasnican, Musler, thru 4/28. Heller, 71 Greene (966-5948).

VISUAL ARTS—137 Wooster (598-0221). Works by eight artists who attended the School of Visual Arts between 1975 and 1983, including Dona, Garet, Haring, Swavely, Wizon, others; thru 4/21.

Other

GREY GALLERY—33 Washington Place (598-7603). "Precious" works by contemporary artists; thru 5/4.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by Gagnier, Haagen, Lachman, Paulson, Sloane; thru 4/19.

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ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031). Brooklyn landscapes by Alexander, Clarke, Dinnerstein, Lawson, others; thru 4/20.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architectural details, street vendors; thru 5/4. Photocollect, 740 West End (222-7381).

BURDEN—20 E. 23rd (505-5555). Photographs of American landscapes by Adams, Gowin, Klett, McFarland, Misrach, Shore, others; thru 4/27.

NANCY BURSON—Twenty black-and-white futuristic, computer-generated portraits, thru 5/12. I.C.P., 1130 Fifth (860-1777).

WILLIAM CHRISTENBERRY—Color photographs of landscapes surrounding Hale County, Alabama, where this photographer was raised, plus four large sculptures of buildings he has photographed, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

F.I.T.—227 W. 27th (760-7642). Photographers who use modern industrial technology in their work, including Burson, Larson, Staller, Walker, others; thru 5/4.

GOETHE HOUSE—1014 Museum Mile (744-8310). Portraits, cityscapes, still lifes and advertising photography, 1929-1933, by Studio Ringl & Pit, Berlin, thru 4/27.

HARDER—37 W. 57th (308-0043). Photographs of gardens taken in the past year, by Kertesz, Knowlton, Levin, Mahon, Plachy, Quesada, Tress; thru 4/27.

LEWIS HINE—Vintage prints of children working in factories, cotton mills, coal mines, thru 4/27. Wolf, 30 W. 57th (586-8432).

JULIAN HYMAN—Color photographs of Asia, thru 4/27. Urdang, 23 E. 74th (288-7004).

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 5/12.

SCOTT MACLEAY—Photographs of people in monkey-like positions, thru 4/19. Pfeifer, 568 Broadway (226-2251).

HOWARD ROSENFELD—Large Cibachrome prints of industrial and natural landscapes, thru 4/19. Photo Center, 721 Broadway (598-3939).

EVA RUBINSTEIN—Black and white portraits and landscapes, thru 5/4. Neikrug Photographica, 224 E. 68th (288-7741).

EVA SHADEROWFSKY—Photographs of woman over age 30, thru 4/27. Photographics Unlimited, 43 W. 22nd (255-9678).

JOANN VERBURG/RICHARD MISRACH—Black and white photographs of swimmers, and a series of portraits, taken with an 11 x 14 view camera/Color landscapes, of the Salton Sea, desert fires and a space- shuttle landing. Thru 4/13. Light, 724 Fifth (582-6552).

JOEL-PETER WITKIN—Seven photographs from 1984, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July...Mountain of the Mists; thru mid-Sept-....Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; 4/8-5/23...Emerging Expressions: The Artist & The Computer; 4/13-9/22...Curator's Choice; 4/13-8/11.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Frankenthaler: Works on Paper 1949-1984; thru 4/21.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85....Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . .The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600; thru 4/21...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th-Century; 4/10-6/9. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; thru 4/28...Made in New York State: Handwoven Coverlets, 1820-1860; thru 4/28.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...Produced by - Herb Brodkin: A Signature of Conviction and Integrity; thru 5/4.

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MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16... Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14... The Last Waterfront: Photographs of the Fulton Fish Market by Barbara Mensch; thru 4/28...Fine Figure of a Woman; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). *Daily 11-6, Thurs. til 9. Closed Wed.* $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14...Posters by Franciszek Starowieyski; 4/11-6/4.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Richard Nonas: Sculpture/Parts to Anything; thru 5/12...Amish Quilts; thru 5/12.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; thru 5/5...Twentieth Century American Drawings: The Figure in Context; thru 5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun.12-6.Closed Mon.&Tues.$2.50; students & seniors $1.50, children free...Outpost of Progress: The Paintings of John Hull; thru 4/14...Mia Westerlund Roosen: Recent Sculpture; thru 4/14.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 ... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; 4/18-9/14.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24... **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11...**Schomburg Center, 515 Lenox Ave.** The World of Alvin Ailey; 4/11-4/27.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; *thru 4/14...Thomas Hart Benton: Chronicler of America's* Folk Heritage; thru 5/5...Stephen Zaima: Paintings; thru 4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50 cents. Ukrainian Folk Costumes... To Preserve a Heritage: The Story of the Ukranian Immigration in the United States...Pysanky - Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus. . .1985 Biennial Exhibition; thru 6/2. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—**502 Park Ave. at 59th St.** (546-1000). Next sale 4/17. **East, 219 E. 67th St.** (570-4141). 4/10 at 10: American Furniture, Paintings, and Decorative Objects. On view from 4/6.

DOYLE—175 E. 87th St. (427-2730). Next sale 4/17.

PHILLIPS—406 E. 79th St. (570-4830). 4/10 at 11: Furniture, Paintings, and Decorations. On view from 4/6.

SOTHEBY'S—**York Ave. at 72nd St.** (606-7000). 4/10 at 2: Japanese Works of Art - Property of Alan Hartman. On view from 4/3. 4/11 at 10:15 & noon: Japanese Works of Art. On view from 4/3. 4/12 at 10:15, 4/13 at 2: Fine English Furniture and Ceramics. *On view from 4/6. 4/13 at 10:15: The Toy Collection* of Raymond E. Holland. On view from 4/6.

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Monday, April 8

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Beethoven's Serenade in D, Op. 8; Hamilton's *Sea Music*; Mozart's Divertimento No. 15, K. 287. Alice Tully Hall at 8. $8–$12.

BEVERLY SOMACH, violinist, with pianist Jonathan Feldman. Stravinsky, Szymanowski, Bach, Poulenc, Saint-Saens. Merkin Concert Hall at 8. $9.

A 20TH-CENTURY MUSICAL EXTRAVAGANZA—Pianist Gilbert Kalish, cellist Joel Krosnick, percussionist Gordon Gottlieb. New York and world premieres by Wuorinen, Wernick, Martino, Crumb, Shapey, Baker. Symphony Space at 7. $6.

ELIZABETH DOLIN, cellist (N.Y. debut), with pianist Cheryl Tschanz. Brahms, Lomon (premiere), Debussy, Prokofiev, Chopin. Carnegie Recital Hall at 8. $7.

LUDWIG STREICHER, double-bassist, with pianist Astrid Spitznagel. Works by Bruch, Leitermayer, Bottesini; also a free arrangement by Streicher, "a feverish dream." Horace Mann Auditorium, Columbia U., 120th St. and Broadway, at 8. $8 donation.

A. LEROY, composer. "*Intermission* and More!" New and recent works for piano, bass, drums, three winds, and four marimbas. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

TRITONE WOODWIND TRIO—Works by Haydn, Arnold, Beethoven. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ALBERT SINGERMAN, pianist. Lincoln Center Library at 4. Free.

Tuesday, April 9

NEW YORK PHILHARMONIC, Zubin Mehta conductor; flutist Jeanne Baxtresser. C.P.E. Bach's Flute Concerto in d; Mahler's Symphony No. 5. Avery Fisher Hall at 7:30. $6–$30.

DOUGLAS WM. WALTER, marimba and vibraphone, with pianist Margaret Marsh, double-bassist Doug Weiss. Poulenc, Falla, Newman, McDermott. Carnegie Recital Hall at 8. $7.

YEHUDA HANANI, cellist/**ANN SCHEIN,** pianist. Schumann, Busoni, Debussy, Bartok, Brahms. Merkin Concert Hall at 8. $7.50.

JUILLIARD STRING QUARTET—Martino's String Quartet (N.Y. premiere); Lerdahl's First String Quartet; Fine's String Quartet. Juilliard School, Lincoln Center, at 8. Free (874-7515).

TWENTIETH-CENTURY MUSIC GROUP, Charles Wuorinen guest artist. Webern, Stravinsky, Boulez, Crumb. Symphony Space at 8. $3.

ENDELLION STRING QUARTET—Mozart's Quartet in B-flat, K. 458; Bartok's Quartet No. 3; Beethoven's Quartet No. 14, Op. 131. 92nd Street Y at 8. $5.50, $7.50.

DUNCAN STEARNS, pianist. Alice Tully Hall at 8. $12.50.

A. LEROY—See 4/8.

RONDI CHARLSTON, soprano. Mozart, Argento, Mompou, Turina, Rodrigo. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, April 10

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; violinist Joshua Bell. Overture to *I Vespri Siciliani*; Bruch's Violin Concerto in g, Op. 26, No. 1; Shostakovich's Symphony No. 11. Carnegie Hall at 8. $8–$15.

FITZWILLIAM STRING QUARTET—Shostakovich's Quartet No. 1; Beethoven's Quartet in E-flat, Op. 127; Borodin's Quartet No. 2. 92nd Street Y at 8. $7.50–$10.

PERCUSSION TODAY, Jonathan Haas percussionist-timpanist, with mezzo-soprano Kimball Wheeler, percussionist Daniel Druckman, conductor Robert Black and the Prism Chamber Orchestra. Druckman, Druschetzky (American premiere), Ewazen (world premiere), Constant (American premiere), Zappa. Merkin Concert Hall at 8. $10.

SOLISTI NEW YORK—Mozart's Flute Quartet in D, K. 285; Piano Quartet in g, K. 478; Violin Sonata in e, K. 304; *Divertimento* in D, K. 136; Quintet in E-flat, K. 452. Alice Tully Hall at 8. $6, $8.

GILBERT BECAUD, composer-singer. Avery Fisher Hall at 8. $15–$25.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; pianist Malcolm Frager, soprano Judith Bettina, glass-harmonicaist Kenneth Piotrowski; Columbia U. Glee Club. Berlioz's "King Lear" Overture; music to Beethoven's "Leonore Prohaska"; Loeffler's "Beat! Beat! Drums!" (N.Y. premiere); Brahms's Piano Concerto No. 1. McMillin Theater, Broadway and 116th St., at 8. Free.

MARCO DE WAART, guitarist (N.Y. debut). Bach, Sor, Brouwer, Villa-Lobos, Rodrigo, Barrios. Carnegie Recital Hall at 8. $6.

BACH CHAMBER SOLOISTS, with oboist Henry Schuman, trumpeter Stehen Burns. "Arias and Interludes" from works of Bach for voice and instruments. St. Michael's Church Hall, 99th St. between Broadway and Amsterdam Ave., at 8. $5.

JUDITH OTTEN, soprano/**JAMES HAMLIN,** trumpeter. Bach, Handel, Scarlatti, Beach, Floyd, and N.Y. premieres of works by Thomas Turner and John David Earnest. Fordham U. Pope Auditorium, 113 W. 60th St., at 8:30. $5.

AURORA—The original-instrument baroque ensemble, with soprano Rachel Rosales. "Jokes, Sighs, and Laments," music by Bach, Vivaldi, Monteclair, Handel. Church of the Ascension, Fifth Ave. and 10th St. (874-4922), at 8. $6.

ALVIN NOVAK, pianist, with violist Carol Benner, clarinetist Joan Porter, violinists Benjamin Whittenburg and Roger Zahab. Faculty concert, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

CUNNIGHAM-CHANG DUO, saxophone and piano. Federal Hall 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

RENAISSANCE STRING TRIO—16th-century Elizabethan and Franco-Flemish music, played on period instruments. Christ Church, Park Ave. and 60th St., at noon. Free.

BILL AND GEORGE SIMON SWING GROUP—Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

DAVID BOND QUARTET—Modern jazz. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15 p.m. Free.

MIROKU ENSEMBLE, with Kuni Mikami. Noon–2, Port Authority Bus Terminal, 42nd St. west of Eighth Ave. 4:30–6:30, George Washington Bridge bus station, Broadway and 178th St. Free.

ONE O'CLOCK BRASS, an ensemble. St. Bartholomew's Church, Park Ave. at 51st St., at noon. Free.

CONTEMPORARY PLAYERS, of the Conservatory of Music of Brooklyn College. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6. Scholarship Funds benefit.

Thursday, April 11

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Alexander Toradze. Blacher's "Paganini" Variations; Prokofiev's Piano Concerto No. 3; Schumann's Symphony No. 3. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; $3.

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; pianist Misha Dichter. Bernstein's *Facsimile*; Liszt's Piano Concerto No. 2; Dvorak's Symphony No. 8. Carnegie Hall at 8. $10–$17.50.

SCHOLA CANTORUM OF NEW YORK, Hugh Ross conductor; soprano Aprile Millo; members of the All-City High School Chorus. "Liberte/Liberty": premieres of works by Rorem, Thomson, Adler, Poulenc, Gounod. Works by the latter include the rediscovered motet "La Liberte eclairant le Monde." Alice Tully Hall at 8. $15, $25.

TREVOR PINNOCK, harpsichordist. Bach's Partitas Nos. 3, 5, 6. Metropolitan Museum at 8. $10.

GARDEN STATE CHAMBER ORCHESTRA, Frederick Storfer conductor; Duffy, J.C.F. Bach, A. Scarlatti, Thomson. Carnegie Recital Hall at 8. $12.

ENSEMBLE "L'IMPROMPTU"—Works by Locke, Purcell, Jenkins, Clerambault, Rameau. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHARLES NEIDICH, clarinetist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

CLAUDIA DUMSCHAT, organist. Bach, Reger, Fink. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

JEROME LOWENTHAL, pianist/**IK-HWAN BAE,** violinist/**STEPHEN KATES,** cellist. Mozart's Sonata in B-flat, K. 454; Brahms's Sonata in e for Cello and Piano, Op. 38; Ravel's PIano Trio. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 12

THE NEW YORK POPS, Skitch Henderson conductor; tenor Jon Harrison, pianist Suzanne McCormick, soprano Louise Russell. "A Vienna Bouquet." Works by Johann Strauss, Karas, Mozart, Lehar, Stoltz, Kalman, Offenbach. Carnegie Hall at 8. $12–$18.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, harpist Ossian Ellis guest artist. Handel's Concerto in B-flat for Harp and Strings; Mozart's String Quartet in E-flat, K. 428; Debussy's *Danse Sacree et Danse Profane*; Brahms's Quintet in f. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 4/11. At 2.

AMOR ARTIS ORCHESTRA, Johannes Somary conductor; Julianne Baird, Doreen Walker, Douglas Robinson, Thomas Hewes; the Horace Mann Glee Club and the Colfe's School Chamber Choir. Handel's *Judas Maccabeus*. Madison Avenue Presbyterian Church, 73rd St., at 8. $6.

ENSEMBLE FOR AMERICAN MUSIC—20th-century music, by Ives, Copland, Harrison, Gershwin, Bolcom, Tannenbaum (world premiere). Cooper Union Great Hall, 7th St. and Third Ave., at 8. Free.

GUARNERI QUARTET—Metropolitan Museum at 8. Standing room only.

MICHIKO MASUYAMA, soprano, with pianist Sadahiko Muraoka. Songs by Yamada, Nakada, Dan. Carnegie Recital Hall at 8. $7.

TITO PUENTE LATIN JAZZ ENSEMBLE—Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

LIONEL HAMPTON & HIS ORCHESTRA—South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $17.50; in advance, $12.50.

JEFF LORBER—Town Hall at 8. $13.50, $15.50.

FESTIVAL OF THE AMERICAS—Folk music and dance of Latin America and the Caribbean. With Tahuantinsuyo, Son Criollo, others, and dancers from Panama, Mexico, other lands. Symphony Space at 8. $10–$20. See also 4/13.

RACHMAEL WEINSTOCK, violinist/**ARTUR BALSAM**, pianist/**FREDERICK ZLOTKIN**, cellist. Schumann's Sonata in a, Op. 105; Prokofiev's Sonata in f, Op. 80; Brahms's Trio in B, Op. 8. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SALLY SANFORD & KEN ZUCKERMAN—Medieval and Renaissance Italian music for soprano and lute. Alternative Museum, 17 White St. (966-4444), at 8. $7.

STEVE KUHN, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; flutist Paula Robison, the Sine Nomine Singers and Brooklyn College Chorus, Harry Saltzman director. Schutz's *Jauchzet dem Herren*; Handel's *Zadok the Priest*, Coronation Anthem; D. Scarlatti's Suite for Flute and String Orchestra; Bach's *Magnificat* in D. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$15.

QUEENS STRING QUARTET—*Music by Ravel, Mozart*, Shostakovich. Church on the Hill, 167-07 35th Ave., Flushing (718-358-3671), at 8. $3.

RICK RUSSO, composer, with new music and guest artists. Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, at 8. Free.

LYDIA DAVIS—*Original country-folk songs, with* Steve Stanne and Joe Huekerott. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 5:30), at 9:30. $4.

Saturday, April 13

ORPHEUS, with violinist Oscar Shumsky. Overture to Rossini's *L'inganno Felice*; Mozart's Violin Concerto No. 4; Bolcom's *Orthee-Serenade* (world premiere); Haydn's Symphony No. 53, "L'Imperiale." Carnegie Hall at 8. $6–$12.50.

NEW YORK PHILHARMONIC—See 4/11.

SHURA CHERKASSKY, pianist. Bach-Busoni, Schumann, Stravinsky, Gershwin, Strauss-Godowsky. 92nd Street Y at 8. $11–$15.

BEETHOVEN SOCIETY ORCHESTRA, Terrill Jory conductor; pianist Lilian Kallir, violinist Arnold Steinhardt, *cellist Leslie Parnas. Alice Tully* Hall at 3. $9–$13.

ANDRE EMELIANOFF, cellist, with pianist Ann *Marie McDermott. Works of Barber, Farwell, Brahms*, Perle (world premiere), Roslavetz (U.S. premiere). Merkin Concert Hall at 8:30. $8.50.

HEINZ HOLLIGER, *oboist*/***CHRISTIANE JACCOTTET***, harpsichordist. Works of Bach. Metropolitan Museum at 8. $15.

JOHN MARTIN, *pianist. Carnegie Recital Hall at 2.*

PETER GALENN, tenor. Carnegie Recital Hall at 5:30.

DA VINCI PLAYERS—Carnegie Recital Hall at 8:30. $7.

HERBIE MANN & THE FAMILY OF MANN—South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $17.50; in advance, $12.50.

CHILDREN'S CHORAL CLASSIC, Doreen Rao conductor (N.Y. debut); members of the American Symphony Orchestra, children's chorus. Works by Elias (world premiere), Pinkham, Bach, Mozart, Handel, Humperdinck, Poulenc, Britten. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. $8. Benefit for American Diabetes Assn. (408-3184).

THE TRADITIONAL ARABIC MUSIC ENSEMBLE—Arab music and dance. Alternative Museum, 17 White St. (966-4444), at 8. $8.

CHACABUCO—Folkloric, Andean, original compositions in the New Song, popular amd classical traditions. El Taller Latinoamericano, 19 W. 21st St. (255-7155), at 8. $6.

MUSIC FOR A WHILE, with countertenor Peter Becker, harpist Susan Bess Reit. "The Passions of a Frenchman," music by Dufay. St. Paul and St. Andrew Church, West End Ave. and 86th St. (362-3179), at 8. $8.

STEVEN ANTONELLI, with performers ensemble. New music by Antonelli for voice and instruments. Inroads, 150 Mercer St. (966-0618), at 9:30. $5.

MARCO RIZO, and his Latin-Jazz Quartet. Music by Mr. Rizo and others. Citicorp Atrium, Lexington Ave. and 53rd St., at 6. Free.

OPERA FORUM—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

FESTIVAL OF THE AMERICAS—See 4/12. Tonight's program features Sandra Roldan, Duo Asomante, Andres Gimenes, Roy Brown, others.

MANHATTAN COLLEGE SINGERS, J. Scott Marone director; orchestra, soloists. Handel's *Messiah*, Parts II and III. Manhattan College, Broadway and 242nd St. (920-0204), Bronx, at 7:30. $5.

DOUGLAS WM. WALKER, marimba and vibraphone. Poulenc, Castelnuovo-Tedesco, Bartok, others. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

BROOKLYN PHILHARMONIC—See 4/12.

QUEENS PHILHARMONIC, JoAnn Falletta; violinist Won Bin Yin. Copland's *Appalachian Spring*; Lalo's *Symphonie Espagnol*; Stravinsky's *Firebird* Suite. Forest Hills High School, 110th St. and 67th Ave., Queens, at 8. $5.

MUSICAL GEMS—Sopranos Maire Callan and Paula Florea, with pianist George Hesse. Music from opera, operetta, and musical comedy. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

Sunday, April 14

ROCHESTER PHILHARMONIC, David Zinman conductor; Cho-Liang Lin, violinist. Haydn's Symphony No. 88; Stravinsky's Violin Concerto; Sibelius's Symphony No. 2. Carnegie Hall at 3. $8–$15.

ELMAR OLIVEIRA, violinist, with pianist Robert McDonald, the American String Quartet. Works of Beethoven, Prokofiev, Dvorak, Chausson. Avery Fisher Hall at 3. $7–$13.

CHAMBER MUSIC SOCIETY—See 4/12. Today at 5.

CONCERTO SOLOISTS OF PHILADELPHIA, Gervase de Peyer conductor. Tully Hall at 8. $8–$15.

BENJAMIN VERDERY, guitarist. Couperin, Newman, Poulenc, Bach, Hand, Brouwer, Albeniz. Merkin Concert Hall at 8. $8.

CLARK-SCHULDMANN DUO—Complete cello sonatas of Beethoven. Merkin Concert Hall at 3. $7.

NEW AMERICAN WOODWIND QUINTET—Reicha, Carter, Dahl, Taffanel. Carnegie Recital Hall at 8:30. $7.50.

SONG IN MUSIC—Tenor Michael Brown, pianist Francis Heilbut, pianist Zaidee Parkinson. Songs and solo-piano works by Schubert and Beethoven. Carnegie Recital Hall at 2. $8.50.

QUEENS STRING QUARTET—Mozart, Shostakovich, Copland, Ravel. Carnegie Recital Hall at 5:30.

CHAMBER ORCHESTRA, Alexander Schneider conductor; cellist Peter Wiley. Works of Haydn. New School, 66 W. 12th St. (741-5689), at 2. $7.50.

PANOCHA STRING QUARTET—Works by Mozart, Beethoven, Dvorak. Town Hall at 2. $4–$6.

WOODY HERMAN & HIS ALL-STARS—South Street Seaport, the East River near Fulton St., Fulton Market Building, at 8 and 10. $17.50; in advance, $12.50.

TRADITIONAL MUSIC OF VIETNAM—Dr. Phong Nguyen and Kim Oanh, with love songs, Buddhist hymns, chants, et al. Metropolitan Museum, Fifth Ave. and 81st St., Uris Auditorium, at 2:30. $7.

JOAN LA BARBARA, composer-singer. N.Y. premiere of Feldman's *Three Voices*, for voice and pre-recorded tapes. Alternative Museum, 17 White St. (966-4444), at 8.$8.

EMANU-EL PLAYERS, *chamber ensemble. Music of* Handel, Brahms, Bartok. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 3. $5.

NORTH/SOUTH CONSONANCE, *with pianist* Jacquelyn Helin, trmobonist Cynthia Bell, the Manhattan Vocal Ensemble. Works of Betts, Calhoun, Martin, Wallach, Lifchitz, Vuksic, others. Trinity School Auditorium, 101 W. 91st St., at 3. $5.

CARLOS SALZEDO—Centenary Celebration concert. Speakers and performers in a tribute to the harpist. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 2. Free.

MARK TWAIN PROGRAM—Antonio Giraudier, Barbara Reisman, Jan Tyler Andrus, Floyd Everett Sharp. At 15 E. 65th St. (255-9640), at 2. $5.

BARBARA KELLER/LOIS FEINBERG—"Four Hands at the Piano." Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

BROOKLYN PHILHARMONIC—See 4/12. At 2.

JEROME LOWENTHAL, others. See 4/11. At 4.

ROBERT HANCOCK, baritone, with pianist Gail Sirguey. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

NOEL POINTER, singer-musician. Jazz, pop, r & b, on violin and piano. Picnic House, Prospect Park, P.P.W. and 5th St., Brooklyn, at 2. $4.

ARTHUR HART, pianist; Regina Chamber Orchestra, Alejandro Guzman conductor; soprano Phyllis Falletta, flutist Richard Paratley. Bach's Piano Concerto in d; Mozart's Symphony No. 40, others. Regina Hall, 65th St. and Twelfth Ave., (718-232-3555), Brooklyn at 4. $2.

THE KLEZMORIM—Yiddish jazz. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $8, $10.

CONCERTS IN CHURCHES—Soprano Emilia Conde, tenor Jose Tantao, in arias from opera and zarzuela, also Spanish songs. Christ Methodist, Park Ave. and 60th St., at 2:30. $7 . . . Scottish Early Music Consort (N.Y. debut), from Glasgow. "The Auld Alliance," Scottish and French music in the 16th century. Corpus Christi, 121st St. east of Broadway, at 3. $7 . . . Bronx Arts Ensemble Orchestra, Thomas Michalak conductor, with guest instrumentalists. Mozart's Divertimento in B-flat; Martinu's *Sinfonia Concertante*; Brahms's Serenade in A. Fordham U. Church, Bronx Rose Hill Campus, Southern Blvd., at 3. $7 . . . New York Concertino Ensemble. Works of Bach, including the Brandenburg Concerto No. 5. French Church, 126 W. 16th St., at 4. $9, in advance $8 . . . Soprano Deborah Mille, with an instrumental ensemble, and pianist Arthur Lawrence, trumpeter Michael Halpern. Music of Bach, Donizetti, Faure, Puccini, Susa. Good Shepherd, 240 E. 31st St., at 4. $10 . . . Pianist Jonathan Geffner. Works of Bach, Schubert, Scriabin, others. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5 . . . Syrinx, an ensemble. Music by Bach, Haydn, Mozart, Martin. Metropolitan-Duane, Seventh Ave. at 13th St., at 3. $5 . . . Organist Ian Tracey, from Liverpool Cathedral. Bach, Pescatti, Howells, Franck, others. Riverside, the Drive at 122nd St., at 2:30; preceded at 2 by a carillon recital by James R. Lawson. Free . . . New York Cornet and Sacbut Ensemble, with keyboardist Frederick Renz, notet tenor Patrick Romano, cornettist Robert Stibler. Music for the Easter Season, by Praetorius, Gabrieli, Reiche, Frescobaldi, Speer, others. St. Bartholomew's, Park Ave. and 50th St., at 4. $3 . . . Leon Rosselson, folk singer from England. People's Voice Cafe, St. Clement's, 423 W. 46th St., at 7. $5 . . . American Chamber Orchestra, Charles Barker conductor; St. Cecilia Chamber Chorus, organist George Mims. Music of Bach and Handel. St. George's, 209 E. 16th St., at 4. $5 . . . Paul Halley, organist, at 7, following Candlelight Choral Vespers. St. John the Divine, Amsterdam Ave. and 112th St. Offering . . . Winterfest Concert, with harpsichordist Elaine Comparone, flutist Daniel Waitzman. Bach's seven Sonatas for Flute and Harpsichord. St. Joseph's, Sixth Ave. and Washington Pl., at 5. $10 . . . The Hank Doughty-Ray Abrahms Orchestra in "Elegantly Ellington II"; music includes "Harlem Suite." St. Peter's, Lexington Ave. at 54th St., at 7. $6; $12 a family, up to four children.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 4/8 at 7: Wagner's *Parsifal*, Levine conducting; with Rysanek, Vickers, Estes, Moll, Meredith, Robbins. 4/9 at 8: Berg's *Lulu*, Levine conducting; with Migenes-Johnson, Lear, Riegel, Sooter, Mazura, Carlson. 4/10 at 8: Puccini's *Tosca;* Sinopoli conducting; with Stapp, Domingo, Glossop, Tajo. 4/11 at 7: *Parsifal*; same as 4/8, except Clark for Estes. 4/12 at 8: *Rigoletto*; Santi conducting, with Peters, Aldo Protti (debut), Raffanti, I. Jones, Clark, Macurdy. 4/13 at 2: *Lulu;* same as 4/9 (broadcast, WQXR). 4/13 at 8: *Tosca*; same as 4/10. 4/15 at 8: Rigoletto; same as 4/12, except Blegen for Peters, Quilico for Protti. 4/16 at 8: Lulu; same as 4/9. 4/17 at 7: Parsifal; same as 4/8. 4/18 at 8: Tosca; same as 4/10, except Behrens for Stapp, MacNeil for Glossop.

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4/19 at 8: Lulu; same as 4/9. 4/20 at 12:30: Parsifal; same as 4/8, except Mazura for Meredith (broadcast, WQXR). 4/20 at 8: Rigoletto; same as 4/12, except Blegen for Peters, Quilico for Protti. End of season.

Other

LE ROI D'YS, by Lalo. Concert performance; Opera Orchestra of New York, Schola Cantorum, Eve Queler conducting; with Marc Vento, Barbara Hendricks, Cleopatra Ciurca, Tibere Raffalli (N.Y. debut), Alan Titus, Mark Pedrotti, Greg Ryerson. Carnegie Hall, 4/14 at 8. $10–$40. Note: Ms. Queler and the orchestra, with different singers, will perform the opera at Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), 4/11 at 8; 10–$14.

THE SORCERER, by Gilbert and Sullivan. The Blue Hill Troupe in a production directed by Jack Eddleman. Benefit for the Lenox Hill Neighborhood Association. Mannes College Orchestra, conducted by Charles Dodsley Walker. Hunter College Playhouse, Lexington Ave. and 68th St. (410-1164, Mon.–Fri. 1–3, 5–7). 4/8, 9, 10 at 8; 4/11, 12 at 7:30; 4/13 at 2 and 8. $7–$40.

LA GRISELDA, by A. Scarlatti. Opera Shop of the Vineyard Theater production of this 1721 work, based on a tale from Boccaccio's *Decameron*. 309 E. 26th St. (683-0696). Weekends thru 4/28: Fri. and Sun. at 7:30, $10; Sat. at 7:30, $12.

THREE SISTERS WHO ARE NOT SISTERS, by Ned Rorem, based on a melodrama by Gertrude Stein. Center for Contemporary Opera, at the Universalist Church, C.P.W. at 76th St. (874-0245). 4/9 at 8. $10. Mr. Rorem will speak before the performance.

DON PASQUALE, by Donizetti. Manhattan Savoyards, Queens Symphony Orchestra, David Katz conductor. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 4/13 at 8. $14–$16.

PREDATORS, by Seymour Barab. After Dinner Opera Company. Lincoln Center Library, 4/15 at 4. Free.

IL TROVATORE, by Verdi. Staged performances, by the Opera Stage, Brooklyn Lyric Opera. Holy Name Auditorium, 96th St. and Amsterdam Ave. (718-837-1176). 4/14 at 3; 4/18, 20, 25, 27 at 7:30. $5.

THE MARRIAGE OF FIGARO, by Mozart. Opera di Concerto, at Church of the Holy Apostles, 296 Ninth Ave., 28th St. 4/10, 13 at 8. $6.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 4/10–28: Herbert's *Mlle. Modiste*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

METROPOLITAN OPERA AUDITIONS—Finalists in the National Council event will perform in concert 4/14 at 2:45, at the Met. $5–$25.

IL TROVATORE—Operalogue of the Verdi opera, by the Amadeus Fine Arts Society. Grace and St. Paul's Lutheran Church, 123 W. 71st St., 4/9 at 7:30. $3.

Dance

Martha Graham Dance Company
At the New York State Theater

Through April 21. $4–$27. 4/9 at 8: *Diversion of Angels, Frontier, Night Journey, Cortege of Eagles.* 4/10 at 8: *Appalachian Spring, Herodiade, The Rite of Spring.* 4/11 at 8: *The Owl and the Pussycat, Episodes, Frescoes.* 4/12 at 8: *Appalachian Spring, Song, The Rite of Spring.* 4/13 at 2: *Diversion of Angels, Errand Into the Maze, The Owl and the Pussycat, Appalachian Spring.* 4/13 at 8: *Circe, Frontier, Andromache's Lament, The Rite of Spring.* 4/14 at 2: *Frescoes, Errand Into the Maze, Herodiade, Episodes.* 4/14 at 7: *Frescoes, Song, Cortege of Eagles.* 4/16 at 8: *Circe, Song, Cortege of Eagles.*

Paul Taylor Dance Company
At the City Center

April 9–May 5. $10–$28. 4/9 at 7: *Aureole; 3 Epitaphs; Lost, Found and Lost; Esplanade* (benefit evening). 4/10 at 8: *Roses* (premiere; music by Wagner), *Runes, Esplanade.* 4/11 at 8: *Diggity, Private Domain, Airs.* 4/12 at 8: *Roses, Runes, Esplanade.* 4/13 at 8: *Aureole, 3 Epitaphs, . . . Byzantium, Sunset.* 4/14 at 3: *Diggity, Private Domain, Airs.* 4/16 at 8: *Arden Court, Snow White, Profiles, Last Look* (premiere; music by Donald York).

Feld Ballet
At the Joyce Theater

Through May 12. $20. 4/9 at 8: *The Envelope, Caught, Over the Pavement, Straw Hearts.* 4/10 at 8: *A Footstep of Air, The Grand Canon* (premiere; music is by Steve Reich), *Straw Hearts.* 4/11 at 8: *The Grand Canon, Adieu, The Jig Is Up.* 4/12 at 8: *The Grand Canon, Impromptu, Against the Sky, Straw Hearts.* 4/13 at 8: *The Grand Canon; Intermezzo No. 2* (premiere; music by Brahms); *Straw Hearts.* 4/14 at 2: *The Real McCoy, Impromptu, Adieu, The Jig Is Up.* 4/14 at 7:30: *The Grand Canon; Intermezzo No. 2; Straw Hearts.* 4/16 at 8: *The Grand Canon; Impromptu; Intermezzo, No. 2; The Jig Is Up.*

Other

AN EVENING OF DANCE—Guest chroeographers are Janie Brendel, Anita Feldman, Erika Goodman, Aida Lioy, Haila Strauss; student choreographer, Karen Lutter. Marymount Manhattan College Dance Dept., 221 E. 71st St. (472-3800, ext. 573). 4/12 at 3, 4/13 at 8. $3.

CAROL FONDA & COMPANY, in "Soiree '85." Lloyd McNeill is flutist and composer with the company; new work by Fonda. Triplex, 199 Chambers St. (618-1980). 4/11, 12, 13 at 8; 4/14 at 3. $8.

CATHERINE TUROCY—Talk and demonstration of Baroque dance, and social dance in the American Colonial period. Fraunces Tavern Museum, 54 Pearl St. (425-1778). 4/11 at 12:30. Free.

CONVERGENCE—Dances by Lesley Powell and Joanne Schwartz; Karen Campbell, composer. Washington Square Church, 133 W. 4th St. (924-0077). 4/12, 13 at 8. $6.

FREELANCE DANCE—Premieres of four dances by Rosemary Camera. Body Electric, 626 Broadway, between Bleecker and Houston Sts. (777-9520). 4/13 at 8 and 9:30; 4/14 at 8. $4.

JOHANNA BOYCE, with the Calf Women and Horse Men. Premiere of "Outback," with five other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/11–13, 15, 18–20, 22 at 8; 4/14, 21 at 3. $7.

JOYCE TRISLER DANSCOMPANY—Five works. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833). 4/13 at 8. $8–$12.

KAROLE ARMITAGE—"-p=dH/dq," a collaboration with composer David Linton and designer Charles Atlas. DTW's Schonberg Theater, 219 W. 19th St. (924-0077). 4/12, 13, 19, 20 at 11 p.m.; 4/14, 21 at 8. $7.

MARK DEGARMO & DANCERS—Modern dance, at Inroads, 150 Mercer St. (226-6622), Sat. thru 6/1, at 1. $5; seniors, children $2.50.

NEW DANCE THEATER & PERFORMANCE—4/12 at 8: Comic dance works by Carol Parker and Peter Pucci. 4/13 at 8: Holly Fairbank & Dancers. 4/19 at 8: Elise Long and Spoke the Hub Dancing in "Halcyon Days." BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). $5.

PILAR RIOJA—Spanish dance in several moods and styles. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). Thru 4/28. 4/9, 12 at 8; 4/14 at 3: *Barroco* (premiere). 4/10, 16 at 8: *Sprite.* 4/11 at 8: *Duende.* 4/13 at 3: *Cascabel.* $15, $20.

RIVERSIDE DANCE FESTIVAL—4/10, 12, 14 at 8: Michiyo & Dancers, in work by Michiyo Tanaka, Paula Clare, and Howard Perry . . . 4/11, 13 at 8; 4/14 at 2: Dinizulu & His African Dancers, Drummers, & Singers. Riverside Church, the Drive at 122nd St. (864-2929). $7.

ROGER TOLLE AND DANCERS—Program of new works. Manhattan Healing Arts Center, 386 Broadway (787-5167), 4/12 at 10; 4/13, 14, 15 at 8. $7.

SECOND AVENUE DANCE COMPANY—World premieres of works by Charles Moulton and David Gordon; also "Untitled White," by Rosalind Newman. NYU Tisch School, 111 Second Ave. (598-2404). 4/12–16 at 7:30; mat. 4/14 at 3. Free.

SOUNDANCE—Modern-repertory company, with a group of works; John Parks, guest artist. Cunningham Studio, 463 West St. (924-0077). 4/11–14 at 8:30. $6.

STORYTELLING THROUGH DANCE—Presented by the Asia Society: 4/13 at 6:30, Indrani with classical Indian dance; at 8:30, Margaret Beals in "The Teak Room," stories from a dancer's life, directed by Tony Tanner. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). $20. Optional Indian dinner served at 7:30: $10; must reserve.

TERE O'CONNOR—Solo works. Harkness Center, 4 E. 75th St. (924-0077), 4/11, 12, 13 at 8. $5.

WAVES, dance ensemble from Philadelphia, in its N.Y. debut. Shimon Braun director and choreographer. Beacon Theater, Broadway and 74th St. (874-1717). 4/12, 13 at 8. $12.50–$17.50.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—This year's new edition stars animal trainer Gunther Gebel-Williams and his family, Sabu and the Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with a mysterious unicorn and dozens of lively clowns. At Madison Square Garden thru 6/2 (564-4400). $6.50–$12, with children half-price at some performances. 4/8–12 at 10:30 a.m. and 2:30; 4/13, 20 at 10:30, 2:30, 7:30; 4/14, 21 at 1, 5:30; 4/17, 19 at 1:30 and 7:30; 4/18 at 10:30 and 7:30.

FOR AN APRIL CALENDAR: ArtExpo '85, at the New York Coliseum, Columbus Circle, 4/12–15, with 350 exhibiting galleries, artists, and dealers from 20 countries. *Special features this year include* "Electronic Art '85," and this is the place to see state-of-the-art *systems, slides, tapes, holography, and much more.* And there'll be an exhibit and sale of Broadway memorabilia (like George Hearn's eyelashes and Harvey Fierstein's bunny from *Torch Song Trilogy*) that will benefit Save the Theatres, Inc. A mass autographing session will take place at noon 4/12, with posters going for $25. Hours for ArtExpo: 4/12, 13, 11 a.m.–8 p.m..; 3/14, noon–7; 4/15, 10–4. $6; $22 for a showlong pass and catalogue . . . A reading by E. L. Doctorow, Amiri Baraka, and Richard Ford will benefit *Columbia: A Magazine of Poetry and Prose,* published at Columbia's Graduate School of the Arts. At the McBurney YMCA, 215 W. 23rd St., 4/9 at 8:30. $6 . . . "Nutrition and the Athlete," a New York Road Runners Club clinic, will be open and free, at the National Academy of Design, 5 E. 89th St., 4/10 at 6:30 . . . "Three Centuries of Landscape and Garden Design in Britain," a presentation by William Novak on work by Capability Brown, Henry Hoare, Vita Sackville-West, and other English gardeners of note, will be the offering of the Friends of the Parks (473-6283), 4/12 at 7:30. It's in the Cafeteria of 101 Park Ave. at 40th St., "at the three white birch trees." Admission is $1 . . . Thru 4/13, 9:30–5:30, at Steuben Glass, Fifth Ave. at 56th St., you can see "A Shakespeare Garden at Steuben." There are arrangements of flowers, herbs, and plants in the famous bowls and vases, along with plantings at the window and in the shop's rotunda. Happy spring!

LIBERACE—Younger than springtime and twice as much fun, the "Prince" of pianists returns in one of his fabulous cars and in several of his spangled outfits to Radio City Music Hall, where he'll be in charge thru 4/21. Naturally the Rockettes will be there too, and the Dancing Waters will be splashing away. Liberace promises two things: a celebration of Chopin, and all-new costumes—did you know he never repeats one in the same city? Show times: 4/9, 11, 16, 18 at 2:30 and 8; 4/12, 13, 17, 19, 20 at 8; 4/14, 21 at 2:30. Matinees, $17.50, $22.50; evenings, $20, $25 (757-3100).

ENTERTAINMENTS IN MANY MOODS, some with more than an undertone of serious intent: "The First Tribute to the One Million Children of the Holocaust" will be held at Avery Fisher Hall at 8, 4/14. It's free, tickets available from noon. Among the many on hand: Zubin Mehta, Mary Tyler Moore, Estelle Parsons, Roberta Peters, Richard Kiley, Joseph Papp, Stella Adler, and many more . . . Volunteer Services for Children holds a benefit auction 4/13 for its remedial-reading programs. Noon–3, at Madison Square Boys' Club, 301 E. 29th St. Jewelry, silver, paintings, bric-a-brac go on view at noon (867-2220) . . . International House, 500 Riverside Dr., is holding its annual Night of Nations 4/13, 2–10. There'll be dance, song, and sales and auctions of all kinds of international goods. $6 admission . . . Dance Theatre of Harlem will throw open its doors at the school, 466 W. 152nd St., 4/14 at 3, and you can not only find out about the company and the school, but also hear the Harlem Piano Trio and see the Apprentice Company of Ballet Hispanico perform. $3; children $1.50 . . . At the American Museum of Natural History, C.P.W. and 79th St., the weekend celebrations of South American Peoples continue, 4/13, 14. On the 14th, at 2 and 4, you can hear a medley of Uruguayan folk songs sung by Aroma Ayala and Tomas Alcon. On both days, more Andean entertainment.

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

SCIENCE CIRCUS—The traveling exhibit from Toronto's Province of Ontario Science Centre will be here thru 4/21, at the New York Hall of Science, Flushing Meadows-Corona Park in Queens (718-699-0005). Over 50 hands-on exhibits include a talking typewriter, optical illusions, "impossible objects" on floors, and participation workshops. Open daily 10–5, and free.

Tours

OLD NEW YORK/CIVIC CENTER—"Beyond the City Gates." A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, eves.). 4/14 at 2, meet at Broadway and Fulton St., at St. Paul's. $5.

PARK SLOPE—"The Grandeur of Brooklyn." Museum *of the City of New York tour* (534-1672). 4/14 at 1:30, meet at the Soldiers' and Sailors' Memorial Arch, *Grand Army Plaza, Brooklyn.* $6.

GREENWICH VILLAGE—Architecture and history with Joe Hores of Pace U. (488-1664 weekdays; 488-1572 Sun.). 4/14, meet at 2, Jefferson Market Library, Sixth Ave. and 10th St. $4.

FIFTH AVENUE—Walk from 50th to 59th Sts., with Adventure on a Shoestring (265-2663). 4/14 at noon, meet on NW corner of Fifth Ave. and 50th St. $5.

HARLEM SIGHTS & SOUL—A gourmet bicycle tour *with the Hungry Pedalers; features* lunch at Sylvia's, which will be extra. 4/13 at 8:45 a.m., meet at Columbus Circle (222-2243, 595-5542). $10, or $8 if prepaid (771 West End Ave., No. 12-J).

JAMAICA BAY BIRDWALK—A Wave Hill tour, 4/14, 8 a.m.–1; $3, or $9 if going in van. Must preregister (549-3200).

6 CHELSEA ARTISTS' STUDIOS—Visit with the Floating Gallery (254-3690). 4/13 at 1; $12. Phone for meeting place.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 4/10 at 11 a.m., an exploration of Yorkville, Gracie Square, and Gracie Mansion. 4/14 at 11 a.m., a walk in Cobble Hill, Brooklyn; $8. 4/14 at 10, geological northern Manhattan; $8. 4/14 at 1:30, walk in the financial district; $8. 4/14 at 10 a.m., bus tour of George Gershwin's New York; $25.

JONES BEACH AND ATLANTIC SHORE—Walk *with the Shorewalkers of* New York (663-2167). 4/14. $3. Phone for meeting place.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825) 4/13, Prospect Park, Brooklyn. 4/14, North Manhattan's Hudson shore.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 4/13, L.I. South Shore. 4/14, N.J. farm country.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2 . . . Old Westbury Gardens, L.I. (516-333-0048). Pre-season spring walks, 4/14, 21, 11–4. $3.

URBAN PARK RANGERS—Tours and workshops; *free unless noted.* **Bronx:** 4/13 , *a bikers' day,* A.Y.H. volunteers will have a bike clinic in Bronx Park; at 1, *a bike tour in* Bronx River Park; *meet at* Bronx Park East at Lydig Ave. (589-0096). 4/13 at 11:30 a.m., *meet at* 219th St. and Bronx Blvd. *to launch a canoe* down the Bronx River, then take a tour of Bronx River Park (number above, *to register*) . . . **Brooklyn** (718-856-4210): 4/13 at 10 a.m., part I of an urban-gardening workshop (part II is 4/27), Picnic House in Prospect Park (pre-register). 4/14 at 1, bike tour of Prospect Park, from Grand Army Plaza; 11–3, a bike clinic by A.Y.H. . . . **Manhattan** (379-3091): 4/13 at 1, meet at Isham St. and Seaman Ave. entrance to Inwood Hill Park for a tour of the Nature Trail. 4/14 at 2, meet at the Dakota, C.P.W. and 72nd St., for a "Time and Again" tour, based on the book . . . . **Queens** (718-699-4204): 4/13 at 1, tour of Flushing Meadow-Corona Park, by bike, beginning at the Unisphere; bike clinic 11–3. 4/14 at 1, meet at 33rd Rd. and 215th Pl., Crocheron Park Field House, to learn about Native American games . . . **Staten Island** (718-442-1304): 4/14 at 1, meet at Silver Lake Park Rd. and Forest Ave. for a 5-mile bike trek along the north shore; bike clinic 11–3.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 4/14 at 1, meet at E. 23rd St. and Park Ave. So., outside Baruch School, for tour of the Gramercy Park historic district. $3 (249-0361).

OUTDOORS CLUB—*Write P.O. Box 227, N.Y. 10021,* for schedule of country hikes. Also: 4/13 at 1, meet in *front of the Humane Society, 306 E. 59th St.,* Manhattan, for a walk across the Queensboro Bridge to Astoria and around that neighborhood. $1, plus fare (718-932-9277 eves).

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. 4/9, 11 at 1:35, vs. St. Louis. 4/12 at 8:05, 4/13, 14 at 1:35, vs. Cincinnati . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. First home game 4/16.

HOCKEY—Stanley Cup playoff schedule not set at press time.

BASKETBALL— N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 4/9 at 9, vs. Detroit. 4/12 at 9, vs. Cleveland.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 4/10, the Albany. 4/13, the Excelsior. 4/14, the Bold Ruler.

Children

THE BIG APPLE CIRCUS—The flying Gaonas, Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. In a tent in Prospect Park, Parkside and Ocean Aves. (860-7320), 4/12–23. 4/12 at 7; 4/13, 14, 20, 21 at 1 and 4; 4/16–19, 22 at 11 a.m. and 7; 4/23 at 11 a.m. $6–$10; adults, $8–$12. The Circus will be in Van Cortlandt Park, Bronx, 4/26–5/1, in Queens 5/18–30, Staten Island 6/1–7.

STORYTELLING, with Nina Jaffe and "Rip Van Winkle" and "The Early Days of Black Beauty." For ages 7 and up, at the 92nd Street Y, Lexington Ave. (427-6000). 4/14 at 2. Free.

LA SERVA PADRONA, by Pergolesi. In English, for young audiences. The Vineyard, 309 E. 26th St. (683-0696). Sat. and Sun. at 1 and 3, 4/13–28. $5.

OWLS—Film and lecture, by William Kolodnicki. Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616). 4/14 at 2. Free, under 16; adults 50 cents. Must reserve.

PASSOVER FAMILY ARTS DAY—There'll be stories, a Haggadah workshop, and holiday treats. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-7703). 4/9, 12:30–2:30. Free.

CHILDREN'S CHORAL CLASSIC—4/13. See Concerts, page 131.

PENNY JONES AND THE EARLY CHILDHOOD PUPPET THEATRE—Barnes & Noble Sale Annex, Fifth Ave. at 18th St. (675-5500), 4/14 at 11:30 and 1. Free.

CHILDREN PERFORM FOR CHILDREN—Pianists *from the Harlem School of the Arts. Wave Hill Armor* Hall, 252nd St. and Independence Ave., Bronx (549-3200). 4/14 at 3. Under 14, $2; adults $4.

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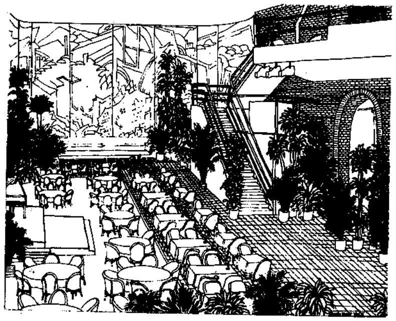

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OTHER EVENTS

THE WIZARD OF OZ—The Puppetworks in a musical version, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). Sun. thru 4/28 at 2. $3.50.

PETER RABBIT—The Gingerbread Players and Jack. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 4/10 at 11 a.m. and 2. $3, $4.

THE MIMESTRALS—Pantomime artists perform, followed by a workshop. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355). 4/10 at 11 and 1:30. $3.

THE DANCING BEAR/EL OSITO BAILARIN—Teatro Alegre in a bilingual "disco fantasy." In Queens Borough Public Library branches: 4/10 at 3:30, Elmhurst, 86-01 Broadway; 4/11 at 4, Corona, 38-23 104th St.; 4/13 at 11 a.m., Woodside, 54-22 Skillman Ave.; 4/13 at 3, Central, 89-11 Merrick Blvd., Jamaica.

NATURE PROGRAMS—For 5-7-year-olds, at Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 4/9, 11, 10 a.m.–noon; 4/10, 1–3. For 8–12: 4/9, 11, 1–3; 4/10, 10 a.m.–noon; 4/11, 1–3. Free, but must register.

PEPPI & THE POP-UP DRAGON—Penny Jones & Co. Puppets. Gimbels, Broadway at 33rd St. (564-3300). 4/8–13 at 11:30, 12, 12:30, 1. Free.

ALICE IN WONDERLAND—Musical version, Creative Theater for Children. John Harms Englewood Plaza, 30 N. Van Brunt St., Englewood, N.J. (201-871-1261). 4/12 at 7:30, 4/13, 14, 20, 21 at 2. $2–$4.

CINDERELLA: UPDATE!—On Stage, Children! with audience participation and music. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 5/18; also 4/9, 10, 11, at 1 and 3:30. $3, adults $4.

HOLIDAY MAGIC—The Poko Puppets in "Aesop's Fables." Murray Lerner Auditorium, Dreiser Community Center, 177 Dreiser Loop, Bronx (671-7777), 4/8 at 1. $4.

THE LAND OF OTHERWISE—A Norwegian story, by Tor Aage Bringsvaerd, about Andy and Kari and their adventurous journey. Echo Stage, 120 W. 28th St. (807-8696). Sat. and Sun. at noon thru 4/21. $4.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

SUZANNE'S FOREST FANTASY—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru April; also 4/10 at 2. Reservations necessary; $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—4/14 at 1; 4/21, 28 at 1:30: "The Funzapoppin Magic Show," with music, animals, clowns. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. Also: 1, West Side; 2:30, East Side, illustrator Nancy Winslow Parker will talk about her "Paul Revere's Ride," and the real-life event that inspired the poem and book.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Holiday-week programs: 4/9, Rob Gardner, in "Rapunzel" and "Punch and Judy." 4/10, "Aladdin," by Pegasus Productions. 4/11, Puppets Unlimited in "Pinocchio." 4/12, Mock Turtle Marionette Theater in "Grand Tangle." 4/13, Mock Turtle in "The Nightingale." All at 1:30. $2.50 . . . Following at 2:40, "Please Touch," a hands-on demonstration in a 17th-century Dutch room; $1.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation, and Peter Cottontail will make an appearance during the holiday period; special Easter schedule: Thru 4/12, shows at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 4/8 at 11 and 1, Allynn Gooen in "The Missing Matzaball." 4/9 at 11 and 1, Bob Conrad and "The Magic of Easter." 4/10 at 11 and 1, Puppet Theatre Ensemble in "Holiday for Mice." 4/12 at 11 and 1, 4/13 at 11 and 2, Figures of Speech Puppets in "Flights of Fancy." $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 4/13 at 1, "Tree Tales," with the Dere Family Players and their stories about enchanted forests; also, learn how to make shadow puppets. Free, but must reserve. 4/14 at 2 and 3, Music From China plays Chinese folk music of the ehru and the pipa.

NEW YORK PUBLIC LIBRARY—This is just a sampler; please call local branches for film and other free programs. Donnell Library Center, 20 W. 53rd St., 4/9 at 2: "April Showers," stories, songs, activities, for ages 2½–3¼ . . . 112 E. 96th St., 4/11 at 1:30: rubber-stamp art . . . 328 E. 67th St., 4/11 at 3: program on crafts of the Middle Ages.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 4/13, 14: The American Landscape. Evening gallery talks, Tues. at 7; 4/9: French Neo-classicism. Also: 4/14 at 2, Margaret Adams with a calligraphy workshop. Free with museum admission. Full schedule available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends and spring-holiday week 4/9–12, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area-. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books . . . "Intercultural Friendship Exhibition," dedicated to understanding between American children and those in the USSR, and based on "Big Red." Holiday-week programs: 4/9 at at 1:30 and 3, workshops in pop-up art. 4/10, opening of "Big Red" exhibit; see above; also art pop-up workshops. 4/11, 12, at 2:30 and 3:30, Penny Jones and Co. Puppets in "The Three Bears" ($4, combined with museum admission $6); Friedhoffer, the Mad-Man of Magic, at 1:30; art workshops. 4/13 at 2, the Ditmas Junior High Arts Ensemble in "The Custer Dinette Caper," a mystery play; also workshops. 4/14 at 2, Iris Brooks and Peter Griggs present "A Festival of New, Old, and Unexpected Instruments"; also workshops.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: Children's art, works from a program at P.S. 35 by artist Robert Bunkin. "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. 4/8 at 1:30 and 3, Hannabelle the Clown in "Clownsounds." 4/9 at 1:30 and 3, Kevin Gormley in Theater for Magical Science. 4/10 at 1:30 and 3, Barefoot Kyogen, performed by Chameleon Theatrix, in the Japanese theater style. 4/11 at 1:30 and 3, Shadow Puppet Theater in "Renard the Fox." 4/12 at 1:30, Asian-American Dance Theatre, in costume and makeup. 4/13 at 1:30, learn how to make an African slit drum and hear a folktale. 4/14 at 1:30, the film "The Red Balloon." Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens. Also: Latin-American Music Fantasy, with Alborada Latina, an audience-participation show, and music of Mexico, Cuba, Brazil, Venezuela; 3/17 at 2 and 4; free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. 4/14, "The Portrait," mixed-media fun. Free. Also 4/14 at 2, Marcia Lane and "Stories From the Heart of America."

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. Res. nec. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Casual. Regional American. Spcls: San Francisco cioppino, L.I. duckling, North Carolina fried chicken. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, *suppon-soft-shell-turtle, pasta of the house. Res. nec.* D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: *grilled swordfish, pompano, rack of lamb,* English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

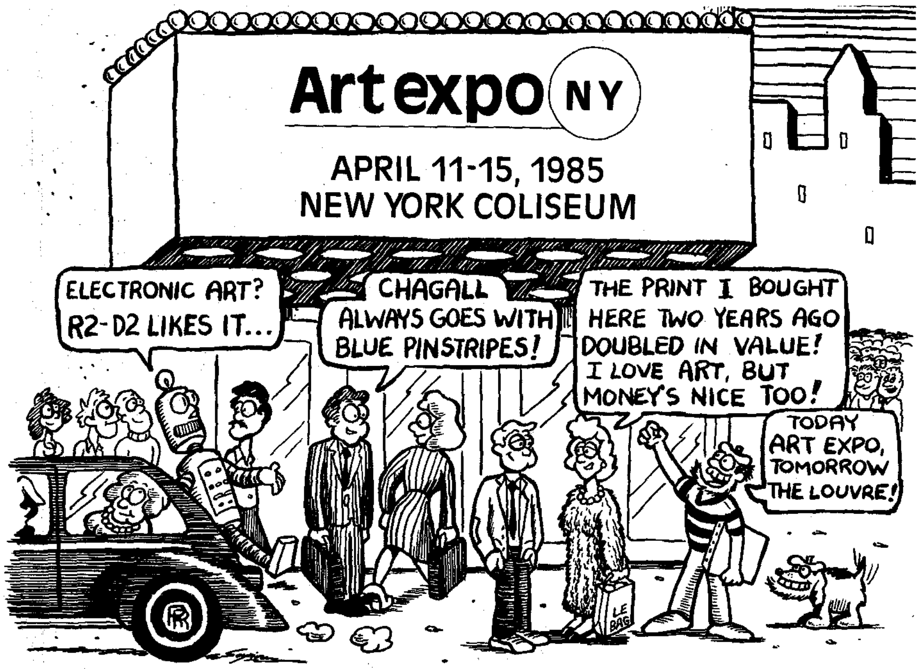
BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.,** 807-8585. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.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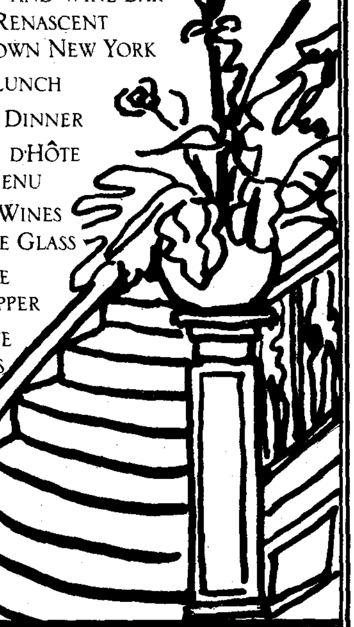

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RESTAURANT DIRECTORY

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5-11:30. (M) AE.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provencale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br. Sat.-Sun. 11-4. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. (M) AE, CB, DC, MC, V.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. (M) AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla *champagne*. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. (M) AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. (E) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, 4/8-5/5, asparagus festival. L Mon.-

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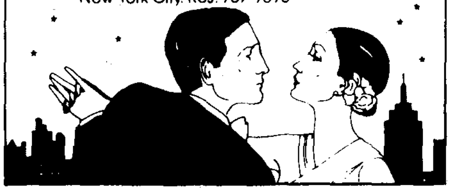

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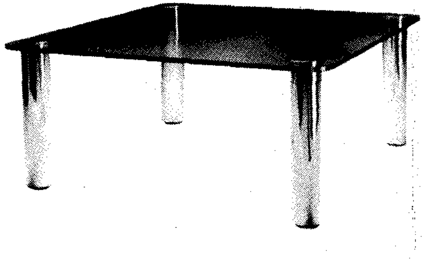

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Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. (E) AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) **AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. (M) **AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. (E) AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck a l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. (M) AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. Continental. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. (M) CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

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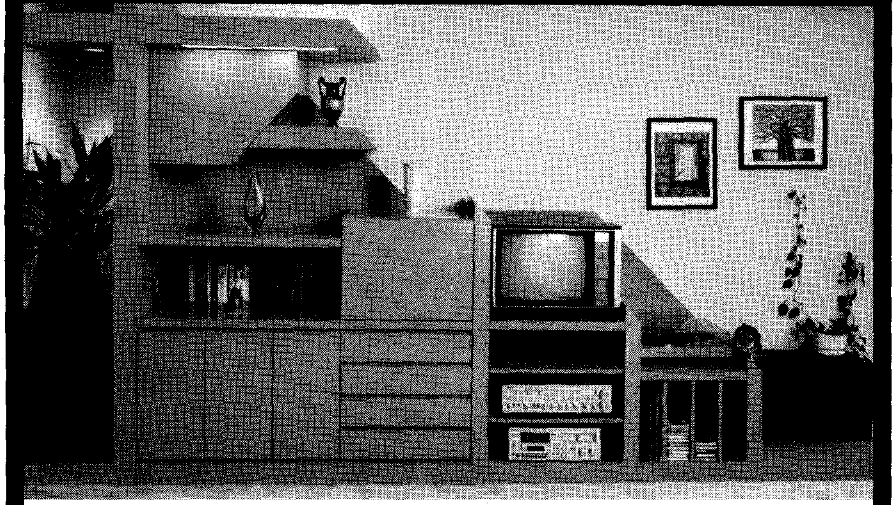

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BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CAROLINA—355 W. 46th St., 245-0058. Dress opt. American. Spcls: barbecue ribs, crabcakes, penthouse chili. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 3:30-8. Late B Sun. 11:30-3:30. Private parties for 30-40. (M) MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. (I-M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. (M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LALLA—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. (M) AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Argentine-International. Spcls: parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. (I) AE, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.(I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

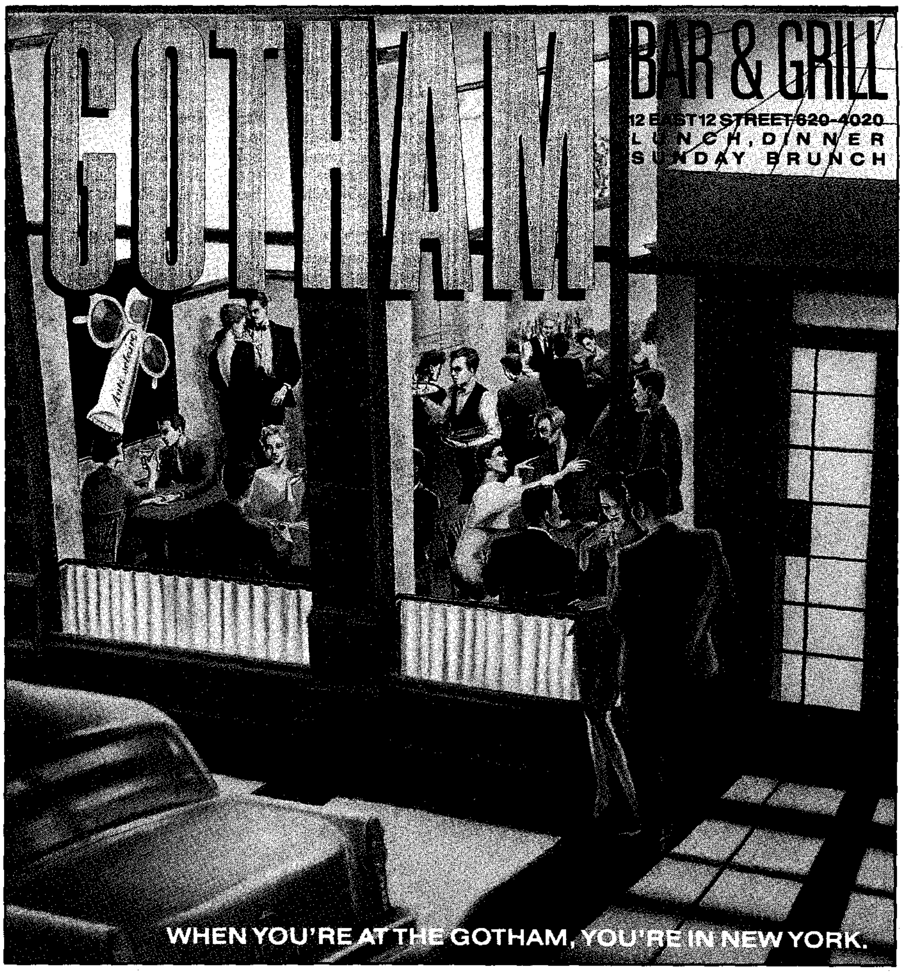
PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 *(open til midnight),* Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. *Res. sug.* D Mon.-Thurs. 7-*midnight,* Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over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LA VERANDA WEST
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One minute from La Cage Aux Folles
SPECIAL PRE-THEATER DINNER
Private Room for All Occasions
Free Parking Next Door 6 P.M. to Midnite

mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pretheater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. (M) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. (E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** *AE, DC, MC, V.*

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

IL MONELLO—1460 **Second Ave., at 76th St.,** 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** *AE, CB, DC, MC, V.*

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal *piccata, charcoal grilled swordfish, chicken pot*-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime *steak, lobster, chops, ribs, fresh fish daily. D Mon.*-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. *Spcls: soft shell crabs, roast Long Island duckling, fi*let mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E) AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

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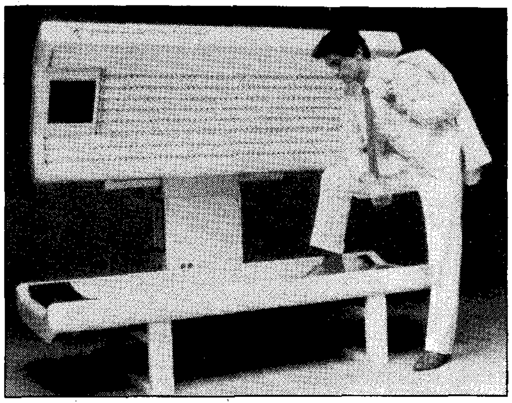

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Pierre Au Tunnel

RESTAURANT DIRECTORY

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. Conservatory: Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (M) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. (M) AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., April 10

3:00/WNCN—Franck: Symphonic Variations for Piano & Orch; **Wagenseil:** Trio Sonata for 2 Oboes, Cello & Harpsichord in F; **Liszt:** Les Preludes.

WNYC—Cummings: Cycles and Songs.

4:04/WQXR-AM/FM—C. P. E. Bach: Trio Sonata in G; **Faure:** Ballade in F-Sharp, Op. 19.

5:00/WNCN—Handel: Cto for Organ #3 in g, Op. 4, #3; **Mendelssohn:** Fantaisies, Op. 16; **Offenbach:** Le Papillon: Pas de deux.

6:00/WNCN—Sibelius: Finlandia, Op. 26; **Stradella:** Pieta Signore; **Benda:** Sonata for Flute & Harpsichord in G, Op. 111, #1.

7:00/WNYC—Wolf: Italian Serenade; **Prokofiev:** Scythian Suite; **Tcherepnin:** Piano Sonata #1 in A.

7:03/WQXR-AM/FM—J. C. Bach: Qt in B-Flat for Oboe & Strings; **Gershwin:** Second Rhapsody for Piano & Orch; **Chopin:** Nocturne #2 in E-Flat, Op. 9.

8:00/WNYC—The Frick Collection. New York Vocal Arts Ensemble. **Haydn:** Abendlied zu Gott; **Schubert:** Hymne an dem Unendlichen; **Brahms:** Fragen, Der Gang zum Liebchen, Spahtherbst; **Mozart:** Das Bandel; **Beethoven:** Faithful Johnie.

8:05/WQXR-AM/FM—Handel: Cto #2 for Wind Choirs & Strings; **Busoni:** Excerpts from Turandot Suite.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. **Beethoven:** Egmont Ov; Marches for Winds; Sym #5 in c, Op. 67.

10:00/WNYC—Meet-the-Composer. Ned Rorem.

Thurs., April 11

3:00/WNCN—Schumann: Fantasiestucke, Op. 12; **Purcell:** Suite; **Francaix:** Little Qt for Saxophones.

WNYC—Heifetz in 20th-century music.

4:04/WQXR-AM/FM—Wagner: Ov from Rienzi; **Handel:** Sonata in G for 2 Violins & Continuo; **Offenbach:** American Eagle Waltz.

5:00/WNCN—Mozart: Rondo for Piano & Orch in D; **Koussevitzky:** Cto for Double Bass and Piano, Op. 3; **Dvorak:** Romantic Pieces, Op. 75.

6:00/WNCN—Glazounov: Valse de Concert #1, Op. 47; **Mendelssohn:** Calm Sea and Prosperous Voyage Ov, Op. 27; **Albinoni:** Cto in G, Op. 10, #4; **Wagner:** Lohengrin: Prelude to Act 1.

7:00/WNCN—The Steuben Series. With the Folger Consort. Music from Shakespeare's plays and instrumental pieces of the period. Live from the WNCN Performance Studio.

WNYC—Kodaly: Sonata for Solo Cello; **Chopin:** Mazurkas.

7:03/WQXR-AM/FM—Holzbauer: Sinfonia in E-Flat; **Milstein:** Paganiniana; **Waldteufel:** Espana Waltz, Op. 263.

8:00/WNYC—Minnesota Orchestra. Leonard Slatkin, conductor. **Bach/Respighi:** Prelude & Fugue in D; **Schwantner:** Magabunda; **Mussorgsky:** Pictures at an Exhibition.

8:05/WQXR-AM/FM—Mozart: Sym #33 in B; **Bartok:** Piano Cto #1.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. **Beethoven:** Sym #5 in c, Op. 67 (Leipzig Gewandhaus Orch/Masur).

Fri., April 12

3:00/WNCN—Mozart: Sinfonia Concertante in E-Flat; **Enesco:** Roumanian Rhapsody in A, Op. 11, #1.

WNYC—A 70th birthday tribute to David Diamond.

4:04/WQXR-AM/FM—Porkorny: Cto for 2 Horns & Orch; **Rachmaninoff:** Symphonic Dance #3; **Vivaldi:** Ov from Arsilda regina di Ponto; **Tarrega:** Three Mazurkas.

5:00/WNCN—C. P. E. Bach: Trio Sonata in E; **Schein:** Banchetto Musicale: Suite #3 in A; **Schubert:** Magic Harp: Ov; **Mussorgsky:** Khovanshchina: Introduction & Dance of the Persian Slaves.

6:00/WNCN—Saint-Saens: Le Deluge, Op. 45: Prelude; **J. C. Bach:** Sym in g, Op. 6, #6; **Berlioz:** Roman Carnival Ov, Op. 9.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Bach: Brandenburg Cto #4 in G; **Debussy:** Nocturnes for Orch; **Sor:** Variations on a Theme by Mozart.

8:00/WNCN—Nardini: Cto for Violin in e; **Galuppi:** Sonata for Harpsichord #4 in c; **Mozart:** Fantasia in d.

WNYC—Birtwistle: The Triumph of Time; **Handel:** The Triumph of Truth & Time.

8:05/WQXR-AM/FM—Dvorak: Serenade in d, Op. 44; **Szymanowski:** Violin Cto #2.

9:00/WNCN—Puccini: Madama Butterfly: "Flower Duet"; **Mendelssohn:** Cto for Violin in e, Op. 64.

Sat., April 13

10:00 a.m./WNCN—Mozart: Sonata for 2 Pianos in D; **Tchaikovsky:** Romeo & Juliet.

WNYC—Debussy: La Damoiselle elue; **Cage:** 6 Melodies.

10:04 a.m./WQXR-AM/FM—Mozart: Ov from The Abduction From the Seraglio; **Rodrigo:** Guitar Cto; **Rossini:** Sinfonia al Conventello.

11:00 a.m./WNCN—Various: Suite of Trumpet Voluntaries in C; **R. Strauss:** Der Rosenkavalier, Op. 59: *Orchestral Suite;* **Vivaldi:** Cto for Lutes & String Orch in G.

12:05/WQXR-AM/FM—The Sequoia Quartet. **Mozart:** Qt #3 in G.

1:00/WNCN—Sousa: Desiree March; **Schumann:** Fantasia in C, Op. 17; **Handel:** Royal Fireworks Music: Highlights; La Grande Ecurie at la Chambre de Roy, Malgoire.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Berg:** Lulu (Migenes-Johnson, Lear, Riegel, Sooter, Mazura, Carlson, Foldi, Harris, Nagy, Berberian/Levine).

3:00/WNCN—Handel: Cto for Organ #11 in g, Op. 7, #5; **Mendelssohn:** Cto for Violin in d; **Grainger:** Handel in the Strand; Walking Tune.

5:00/WNCN—Saint-Saens: Polonaise, Op. 77; **Tchaikovsky:** Marche slave, Op. 31; **Ravel:** Sonatine for Piano; **Schumann:** Five Pieces in Folk-Style for Cello & Piano, Op. 102 (trans. for Oboe).

6:04/WQXR-AM/FM—Mozart: Sym #31 in D; **Widmann:** Dances and Galliards.

7:00/WNCN—Anniversary Concert. Franco Corelli and Andre Previn. **Gershwin:** Cuban Ov; **Gounod:** Romeo et Juliette: L'Amour! oui, son ardeur . . . Ah! leve-toi, soleil; **Mendelssohn:** Sym #4 in A, Op. 90, "Italian."

8:00/WNCN—Artist's Image. Daniel Barenboim, pianist/conductor. **Schubert:** Impromptu in A-Flat, Op. 142, #2; **Wolf:** Lieder; **Liszt:** Liebestraum #2.

9:00/WKCR—Opera Topics. Lorenzo Alvary will present Marc Belfort, the American director of the Zurich Opera Studio.

WNCN—Saturday Night Opera. **Ponchielli:** La Gioconda (Tebaldi, Horne, Bergonzi, Merrill, Accademia di Santa Cecelia Orch & Chorus of Rome/Gardelli).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Erich Leinsdorf, conductor. **Stravinsky:** Sym in C; **Shostakovich:** Sym #5, Op. 47.

9:30/WKCR—Callas Celebration. Stefan Zucker, host. **Donizetti:** Lucia di Lammermoor (Callas, Fernandi, Panerai).

Sun., April 14

9:05 a.m./WQXR-AM/FM—Handel: Royal Fireworks Music; **Beethoven:** Cello & Piano Sonata #1 in F, Op. 5; **Ravel:** Valses nobles et sentimentales.

10:00 a.m./WNCN—Classic Guitar. **Poulenc:** Pastourelle; **Bach:** Partita for Violin #2 in d; **Haydn:** Cassation for Lute, Violin & Cello in C.

WNYC—Reger: Variation & Fugue in B-Flat, Op. 86; **Liszt:** Cto Pathetique.

11:00 a.m./WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a; **Bach:** Cto for Harpsichord #7 in g.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Trio for 2 Violins & Cello in C; **Beethoven:** String Trio in c, Op. 9, #3; **Rorem:** Winter Pages for Clarinet, Bassoon, Violin, Cello & Piano; **Schumann:** Qt for Piano & Strings in E-Flat, Op. 47.

1:00/WNCN—Chicago Symphony Orchestra. Rafael Kubelik, conductor. **Bruckner:** Sym #8 in c.

2:05/WQXR-AM/FM—Italy in Music With George Jellinek. Music in Bologna.

3:00/WNYC—Met Opera Finalists Concert. A concert of the finalists in the 1985 Metropolitan Opera National Council Regional Auditions.

3:05/WQXR-AM/FM—New York Philharmonic. Andrew Davis, conductor. With violinist Glenn Dicterow. **Knussen:** Sym #3, Op. 18; **Prokofiev:** Cto #2 for Violin & Orch in g, Op. 63; **Beethoven:** Sym #4 in B-Flat, Op. 60.

5:00/WNCN—Vivaldi: Cto for 3 Violins & Strings in F; **Scriabin:** Fantasia in b, Op. 28.

6:00/WNYC—Debussy: Nocturnes; **Thomson:** Piano Portraits; **Babbitt:** Paraphrases.

6:05/WQXR-AM/FM—Vivaldi: Oboe Cto in C; **Praetorius:** Terpsichore: Dances.

7:00/WNCN—Anniversary Concert. Pietro Nardini and Artur Schnabel. **Beethoven:** Sonata for Piano #15 in D, Op. 28, "Pastoral"; **Nardini:** Cto for Violin in e.

8:00/WNYC—Los Angeles Philharmonic. **Lalo:** Cello Cto; **Bruckner:** Sym #5.

8:05/WQXR-AM/FM—Delta Opera House. **Delibes:** Lakme (Sutherland, Vanzo, Bacquier, Monte Carlo Opera Orch/Bonynge).

10:00/WNYC—Crumb: Black Angels; **Do'A:** Companions of the Crimson-Coloured Ark.

Mon., April 15

3:00/WNCN—D. Scarlatti: Sonatas for Harpsichord; **Bruch:** Cto for Violin #1 in g, Op. 26; **Trad. (arr. Vaughan Williams):** English Folk Song: "Ca the Yowes."

WNYC—Ned Rothenberg discusses new music.

4:04/WQXR-AM/FM—Mercadante: Cto in B-Flat for Clarinet & Chamber Orch; **Schubert:** Impromptu in f, Op. 142, #1; **Chabrier:** Suite Pastorale: Danse Villageoise.

5:00/WNCN—Albinoni: Cto for Oboe in d, Op. 9, #2; **Mozart:** German Dances; **Glazounov:** Poeme Lyrique, Op. 12.

6:00/WNCN—Forqueray: Suite #3 in D; **Mozart:** Sym #36 in C, "Linz."

7:00/WNYC—Tubin: Sym #4 "Sinfonia lirica"; **Brahms:** Rhapsody in g.

8:00/WNYC—Bach Mondays. From Symphony Space. Charles Rosen performs Bach's Goldberg Variations.

8:06/WQXR-AM/FM—Elgar: In the South Ov; **Weber:** Sym #1 in C.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With violinists Jaime Laredo, Daniel Philips, violist Kim Kashkashian; cellist Sharon Robinson, double bassist Julius Levine, clarinetist Michele Zukovsky, bassoonist Frank Morelli, French-hornist David Jolley. **Schubert:** Octet in F, Op. 166; **Weber:** Qnt in B-Flat for Clarinet & Strings.

9:05/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor. With pianist Cecile Ousset, narrator Friedhelm Eberle, sopranos Shari Saunders, Lisa Schiff, mezzo-sopranos Gloria Raymond, Mary Westbrook-Geha, actress Sandra Shipley. **Rachmaninoff:** Rhapsody on a Theme of Paganini; **Grieg:** Peer Gynt: Incidental Music.

Tues., April 16

3:00/WNCN—Bach: Art of the Fugue, Canons 1–4; Fugue #12; **Glazounov:** Raymonda: Highlights.

WNYC—Sebesky: Bird and Bela in B-Flat; **Cage:** Third Construction.

4:04/WQXR-AM/FM—Chopin: Andante Spianato & Grande Polonaise in E; **Mozart:** Adagio in E.

5:00/WNCN—C. P. E. Bach: Sonata for Flute Solo in a; **Vinci:** Sonata for Flute & Continuo in D.

6:00/WNCN—Handel: Cto for Oboe #3 in g; **Gretry:** Le Magnifique: Ov; **Liszt:** Concert Etudes (1849): #1 in A-Flat, "Il lamento."

7:03/WQXR-AM/FM—McGraw-Hill "Young Artists Showcase," with host Robert Sherman.

7:30/WNYC—Nielsen: Sym #5; **Hindemith:** "1922" Suite for Piano.

8:00/WNCN—The Bach Family Strings with harpsichordist Elaine Comparone, live from the WNCN Performance Studio.

8:06/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto in d; **Ives:** Sym #3.

9:00/WNYC—St. Paul Chamber Orchestra. Pinchas Zukerman, conductor. **Paulus:** Reflections: Four Movements on a Theme of Wallace Stevens; **Dvorak:** String Serenade in E, Op. 22.

9:05/WQXR-AM/FM—Philadelphia Orchestra. Riccardo Muti, conductor. With violinist Eugene Fodor, mezzo-soprano Stefania Toczyska, Westminster Symphonic Choir. **Handel:** Cto a due cori #1 in F; **Paganini:** Violin Cto #2 in b, Op.7; **Scriabin:** Sym #1 in E, Op. 26.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Apr. 10–12 and 15–16

- 2 WCBS 212-975-4321
- 4 WNBC 212-664-4444
- 5 WNEW 212-535-1000
- 7 WABC 212-887-7777
- 9 WOR 212-764-7000
- 11 WPIX 212-949-1100
- 13 WNET 212-560-2000
- 21 WLIW 516-454-8866
- 31 WNYC 212-669-7800
- H HOME BOX OFFICE 212-484-1100
- N UPTOWN 212-942-7200
- S SHOWTIME 212-708-1600
- W WOMETCO (WHT) 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
- 2 Daybreak
- 4 Today in New York
- 5 New Zoo Revue
- 7 World News This Morning
- 11 Tom and Jerry (except Tue)
    - Tue/Civic Programming
- H Wed/Movie: Hockey Night
    - Thu/Lewis Carroll's Alice's Adventures in Wonderland
    - Mon/Animalympics
    - Tue/Best of Braingames
- S Wed/Movie: Visit to a Chief's Son
    - Thu/Movie: Up in Arms

6:30
- 2 4 News
- 5 Fat Albert and the Cosby Kids
- 9 Jimmy Swaggart
- 11 Great Space Coaster
- H Fri/Movie: The Wild Pony
    - Tue/Movie: The Magic of Lassie
- S Fri/Dot and the Bunny
    - Mon/Movie: Visit to a Chief's Son

7:00
- 2 Morning News
- 4 Today
- 5 Bugs and Porky
- 7 Good Morning America
- 9 700 Club
- 11 Heathcliff

7:30
- 5 Plastic Man
- 11 Scooby Doo
- H Wed/Fraggle Rock
    - Mon/Movie: Running Brave
- S Tue/Movie: Racing With the Moon

8:00
- 5 Woody Woodpecker
- 9 Civic Programming
- 11 Voltron
- H Wed/Movie: Watership Down
    - Thu/Movie: Twilight Zone—The Movie
    - Fri/Movie: Rare Breed
- S Wed/Movie: Curse of the Pink Panther
    - Thu/Movie: A Minor Miracle
    - Fri/Movie: Swing Shift
    - Mon/Movie: Yes, Giorgio

8:30
- 5 Flintstones
- 9 Straight Talk
- 11 Superfriends
- H Tue/Movie: Rare Breed

9:00
- 2 All New Let's Make a Deal
- 4 Donahue
- 5 Brady Bunch
- 7 Morning Show
- 11 Happy Days
- W Wed/Movie: Repo Man
    - Thu/Movie: Blame It on Rio
    - Fri/Movie: First Blood
    - Mon/Movie: Easy Rider
    - Tue/Movie: The Star Chamber

9:30
- 2 Anything for Money
- 5 Gilligan's Island
- 9 News
- 11 Barney Miller
- H Wed/Warning: May Be Hazardous to Your Health
    - Mon/Coming Attractions

10:00
- 2 $25,000 Pyramid
- 4 Time Machine
- 5 I Love Lucy
- 9 Romper Room
- 11 Odd Couple
- H Wed/Movie: Forbidden
    - Thu/Movie: Hurricane
    - Fri/Movie: Hard to Hold
    - Mon/Movie: The Pursuit of D. B. Cooper
    - Tue/Movie: American Hot Wax
- S Wed/Movie: The Doctor and the Girl
    - Thu, Mon/Movie: The Seven Hills of Rome
    - Fri/Movie: To Please a Lady
    - Tue/Movie: Many Rivers to Cross

10:30
- 2 Press Your Luck
- 4 Sale of the Century
- 5 Make Room for Daddy
- 7 Comedy Take
- 11 Family

11:00
- 2 Price Is Right
- 4 Wheel of Fortune
- 5 All in the Family
- 7 All Star Blitz
- 9 Bewitched
- W Wed/Movie: Coma
    - Thu/Movie: Splash
    - Fri/Movie: The Man Who Knew Too Much (1956)
    - Mon/Movie: Repo Man
    - Tue/Movie: The Grey Fox

11:30
- 4 Scrabble
- 5 Rituals
- 7 Family Feud
- 9 I Dream of Jeannie
- 11 Best Talk in Town
- H Fri/Video Jukebox
    - Tue/Movie: Brainstorm

12 NOON
- 2 Body Language
- 4 Super Password
- 5 Midday
- 7 Ryan's Hope
- 9 11 News
- H Wed/The Last Polka
    - Thu/Movie: Misunderstood
    - Fri/Movie: American Hot Wax
    - Mon/Movie: Massacre in Rome
- S Wed/Movie: Yes, Giorgio
    - Thu/Movie: Twice Upon a Time
    - Fri/Movie: Last Plane Out
    - Mon/Movie: A Midsummer Night's Sex Comedy
    - Tue/Movie: Heartbreak House

12:30
- 2 Young and the Restless
- 4 Search for Tomorrow
- 7 Loving
- 11 Wed/Movie: The Sword of Lancelot (1963). Cornel Wilde, Jean Wallace.
    - Thu/Movie: Beau Geste (1966). Guy Stockwell, Doug McLure. Third remake—an old war-horse.
    - Fri/Movie: Casino Royale (1967). Peter Sellers, Ursula Andress. Psychedelic James Bond spoof. Woody Allen does neurotic turn as "Jimmy" Bond.
    - Mon/TV Movie: The Girl, the Gold Watch and Dynamite (1981). Lee Purcell, Philip MacHale.
    - Tue/TV Movie: Shell Game (1975). John Davidson, Joan Van Ark. Charity con exposed.

1:00
- 4 Days of Our Lives
- 5 Hour Magazine
- 7 All My Children
- 9 Alive and Well
- H Wed/Movie: Brainstorm
- W Wed/Movie: Stage Fright
    - Thu/Movie: Unfaithfully Yours
    - Fri/Movie: Heat and Dust
    - Mon/Movie: Blame It on Rio
    - Tue/Movie: The Man Who Knew Too Much (1956)

1:30
- 2 As the World Turns
- H Fri/Movie: Running Brave
    - Tue/Movie: Local Hero
- S Thu/Movie: Racing With the Moon
    - Mon/Movie: Gaslight

2:00
- 4 Another World
- 5 News Headlines
- 7 One Life to Live
- 9 Joker's Wild
- 11 Tue/Baseball: Chicago White Sox vs. Yankees (home opener)
- H Thu/Movie: The Earthling
    - Mon/Movie: Hard to Hold
- S Wed/Movie: Curse of the Pink Panther
    - Fri/Movie: Seems Like Old Times
    - Tue/Movie: Last Plane Out

2:15
- 5 Popeye

2:30
- 2 Capitol
- 9 Tic Tac Dough
- 11 Little Rascals (except Tue)

3:00
- 2 Guiding Light
- 4 Santa Barbara
- 5 Inspector Gadget
- 7 General Hospital
- 9 Dating Game
- 11 Wed–Fri/Superfriends
    - Mon/Charmkins
- H Wed/Coming Attractions
- S Mon/The Island of Nevawuz
- W Wed/Movie: Repo Man
    - Thu/Movie: Blame It on Rio
    - Mon/Movie: Easy Rider
    - Tue/Movie: The Star Chamber

3:15
- W Fri/Movie: First Blood

3:30
- 5 Wed–Fri/Woody Woodpecker and Bugs Bunny
    - Mon–Tue/Special: Rainbow Brite
- 9 Newlywed Game
- 11 Heathcliff (except Tue)
- H Wed/Movie: Rare Breed
    - Fri/Not *Necessarily* Sniglets
    - Mon/Warning: May Be Hazardous to Your Health
    - Tue/ Best of Braingames

4:00
- 2 Rockford Files
- 4 Love Connection
- 5 He-Man and the Masters of the Universe
- 7 Jeopardy
- 9 Wed/Movie: King Kong (1933). Fay Wray, Bruce Cabot. Gorilla my heart.
    - Thu/Movie: Mighty Joe Young (1949). Terry Moore, Ben Johnson.
    - Fri/Movie: The Monster Club (1980). Vincent Price, Donald Pleasence. A disco patronized by Transylvanians.
    - Mon/Movie: The Bird With the Crystal Plummage (1970). Tony Musante, Suzy Kendall. Murder in the Eternal City.
    - Tue/Movie: The Night Visitor (1971). Max von Sydow, Liv Ullman.
- 11 Voltron (except Tue)
- 13 Sesame Street (cc)
- H Thu/Life on Earth: The First Forests
    - Fri/The Berenstain Bears' Easter Surprise
    - Mon/Animalympics
    - Tue/Movie: The Magic of Lassie
- S Wed, Mon/Movie: Visit to a Chief's Son
    - Thu/Movie: A Minor Miracle
    - Fri/Dot and the Bunny
    - Tue/The Mine and the Minotaur

4:30
- 4 People's Court
- 5 Brady Bunch
- 7 Divorce Court
- 11 Laverne and Shirley
- H Fri/Fraggle Rock

5:00
- 2 4 7 News
- 5 Dukes of Hazzard
- 11 Little House on the Prairie
- 13 Mister Rogers' Neighborhood
- H Wed/Fraggle Rock
    - Thu/Lewis Carroll's Alice's Adventures in Wonderland
    - Fri/Movie: Romancing the Stone
- S Tue/The Easter Bunny Comes to Town
- W Wed/Movie: Brainstorm
    - Thu/Movie: Romancing the Stone
    - Fri/Movie: The Grey Fox
    - Mon/Movie: The Secret of the Golden Dragon
    - Tue/Movie: Splash

5:30
- 13 3-2-1 Contact (cc)
- H Wed/Movie: Hockey Night
    - Mon/Movie: The Earthling

Evening, Apr. 10–12 and 15–16

Wed., Apr. 10

6:00
- 2 4 7 News
- 5 Three's Company
- 9 Hart to Hart
- 11 Private Benjamin
- 13 New Jersey Nightly News
- 21 How to Play the Piano Despite Years of Lessons
- 31 World Chronicle
- S Movie: Yes, Giorgio

6:30
- 5 One Day at a Time
- 11 Benson
- 13 Nightly Business Report
- 21 Magic of Oil Painting
- 31 News From City Hall City Comment

7:00
- 2 4 7 9 News
- 5 M*A*S*H
- 11 Jeffersons
- 13 MacNeil/Lehrer NewsHour
- 21 Doctor Who
- 31 Working Women
- H Braingames
- W Movie: Rear Window

7:30
- 2 Wheel of Fortune
- 4 Family Feud
- 5 All in the Family
- 7 Entertainment Tonight
- 9 NHL: Playoffs (TBA)
- 11 News
- 21 Long Island Report
- 31 Money Makers
- H Fraggle Rock

8:00
- 2 Double Dare
- 4 Highway to Heaven
- 5 PM Magazine
- 7 Fall Guy (cc)
- 11 Movie: Giant (1956). Rock Hudson, Elizabeth Taylor, James Dean. Little house on the prairie. Part 1 (Part 2, Thu., Apr. 11, 8 p.m.).
- 13 National Geographic Special: Miraculous Machines
- 21 All Creatures Great and Small
- 31 Eye on Dance
- H Movie: Watership Down
- N Movie: They Don't Wear Black Tie
- S Movie: Mike's Murder

8:30
- 5 Carol Burnett
- 31 Looking East

9:00
- 2 TV Movie: Stark. Marilu Henner, Dennis Hopper.
- 4 Facts of Life
- 5 Merv Griffin

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7 Dynasty (cc)
13 Frontline
21 Not the Nine O'Clock News
31 New World Visions
W Movie: Coma

9:30
4 Sara
21 Butterflies
H Coming Attractions

10:00
4 St. Elsewhere
5 9 11 News
7 Hotel (cc)
13 Remembering *Life*
21 The Bounder
31 Videoville
H Movie: Forbidden
N Movie: Spider's Strategem
S Movie: Killpoint

10:30
9 Lorne Greene's New Wilderness
21 Only When I Laugh

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.
W Movie: Naughty Girls

11:30
2 Magnum, P.I.
4 Tonight
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:40
S The Rick and Bob Report

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Austin City Limits: Earl Thomas Conley, Vince Gill.
H Movie: This Is Spinal Tap
N Movie: The Man Who Knew Too Much (1956)

12:15
S Movie: Curse of the Pink Panther

12:30
4 David Letterman
5 Starsky and Hutch
7 New $100,00 Name That Tune
W Movie: Stage Fright

12:40
2 Hawaii Five-O

1:00
7 Movie: Smoky (1966). Fess Parker, Diana Hyland. A horse's wild oats.
9 The Saint
11 One Step Beyond

1:30
4 11 News
5 Hogan's Heroes
H The Laundromat

2:00
2 News
4 Sally Jessy Raphaël
5 Movie: Those Daring Young Men in Their Jaunty Jalopies (1969). Dudley Moore, Tony Curtis. A flat tire.
9 Joe Franklin
11 Movie: First Space Ship on Venus (1960). Yoko Toni, Oldrick Lukas.
S Movie: Neighbors
W Movie: Repo Man

2:30
4 Ben Casey

2:35
H Movie: Damien: Omen II

3:00
9 Movie: Carry On Spying (1965). Kenneth Williams, Barbara Windsor. Daffy.

3:30
4 Candid Camera
11 F Troop
W Movie: Stranger's Kiss

3:40
S Movie: Mike's Murder

4:00
4 Here's Lucy
5 Cardiosat
11 Abbott and Costello

4:25
H Movie: Watership Down

4:30
4 Here's Lucy
5 Radsat
11 Biography: Wendell Willkie

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
S Movie: The Rick and Bob Report

Thu., Apr. 11

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Barbara's World of Horses and Ponies
31 Why in the World
S Movie: Up in Arms

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Motorweek
H Braingames
W Movie: I See a Dark Stranger

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 This Old House
H Fraggle Rock

8:00
2 Magnum, P.I.
4 Cosby Show
5 PM Magazine
7 Wildside (cc)
9 News
11 Movie: Giant. Part 2

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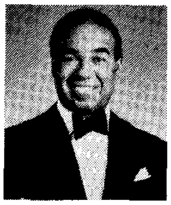

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(see Wed., Apr. 10, 8 p.m.).
⑬ New York's Master Chefs
㉑ Austin City Limits: Freddie Powers, Whitey Shafer
㉛ Back of the Book
Ⓗ Movie: Hurricane
Ⓝ Movie: The Day They Robbed the Bank of England
Ⓢ Movie: The Survivors (cc)

8:30
④ Family Ties
⑤ Carol Burnett
⑨ Sale of the Century
⑬ Innovation: Light
㉛ La Frontera

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑦ Eye to Eye (cc)
⑨ Movie: One Man Jury (1978). Jack Palance, Christopher Mitchum. Palance as vigilante cop—believe it or not.
⑬ Frontline
㉑ Country Express
㉛ Survival Specials: The Mysterious Herds of the Sudan
Ⓦ Movie: Splash

9:30
④ Night Court
㉑ This Old House (cc)

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑬ Mystery!: The Adventures of Sherlock Holmes
㉑ From Dust to Ashes
㉛ Tony Brown's Journal
Ⓗ Movie: Misunderstood
Ⓝ Movie: Easy Rider
Ⓢ Bizarre 12 (cc)

10:30
㉛ America's Black Forum
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓢ Movie: Racing With the Moon
Ⓦ Movie: Charli

11:30
② Golf: Masters Highlights
④ Tonight
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:40
Ⓗ Movie: Moscow on the Hudson

11:45
② Newhart

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Racing From Roosevelt
⑪ Star Trek
⑬ Masterpiece Theatre: All for Love
Ⓝ Movie: Diary of a Country Priest

12:15
Ⓦ Movie: Blame It on Rio

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ New $100,000 Name That Tune
⑨ Jackie Gleason

12:55
② Harry O

1:00
⑦ Movie: The Best of Everything (1959). Hope Lang, Stephen Boyd. It's lonely up at the top.
⑨ The Saint
⑪ One Step Beyond
Ⓢ Movie: The Dead Zone (cc)

1:30
④ ⑪ News
⑤ Hogan's Heroes

1:40
Ⓗ Movie: Dressed to Kill

2:00
② News
④ Sally Jessy Raphaël
⑤ Movie: Alfie (1966). Michael Caine, Shelley Winters. Caine plays a rakehell, wonderfully. What's it all about?
⑨ Joe Franklin
⑪ Lifestyles of the Rich and Famous
Ⓦ Movie: Unfaithfully Yours

2:30
④ Ben Casey

2:45
Ⓢ Movie: Chained Heat

3:00
⑨ Movie: Carry On Sergeant (1960). William Hartnell, Bob Monkhouse. Sergeant tries to turn prankish misfits into spiffy soldiers.
⑪ Africa: Continent in Crisis

3:30
④ Candid Camera
Ⓗ Movie: Twilight Zone—The Movie
Ⓦ Movie: No Big Deal

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Jackie Robinson
Ⓢ Movie: The Survivors (cc)

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business

5:15
Ⓗ Little River Band in Australia

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., Apr. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓢ Movie: Last Plane Out

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓗ The Best of Braingames
Ⓦ Movie: The Man Who Knew Too Much (1956)

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ ⑪ News
㉑ Long Island Report
㉛ The Earth Explored
Ⓗ Fraggle Rock

8:00
② Detective in the House
④ Knight Rider
⑤ PM Magazine
⑦ Webster (cc)
⑨ Baseball: Cincinnati Reds vs. Mets
⑪ Movie: The Heart Is a Lonely Hunter (1968). Alan Arkin, Sondra Locke. What a title!
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: All for Love
Ⓗ Movie: Hard to Hold
Ⓝ Movie: Improper Conduct
Ⓢ Movie: Swing Shift

8:30
⑤ Carol Burnett
⑦ Mr. Belvedere (cc)
⑬ Wall $treet Week

9:00
② Dallas
④ Half-Nelson
⑤ Merv Griffin
⑦ Benson (cc)
⑬ Frontline
㉑ Movie: Dark Journey (1937). Vivien Leigh, Conrad Veidt. A beautiful secret agent.
㉛ Tantra of Gyuto: Sacred Rituals of Tibet
Ⓦ Movie: Videodrome

9:30
⑦ Off the Rack (cc)
Ⓗ Video Jukebox

10:00
② Falcon Crest
④ Miami Vice
⑤ News
⑦ Matt Houston (cc)
⑬ New World Visions: American Art and the Metropolitan Museum
㉛ Ancient Lives
Ⓗ Movie: Damien: Omen II
Ⓝ Movie: Vertigo
Ⓢ Movie: Seems Like Old Times

10:30
⑪ News
㉑ Back of the Book

10:45
⑨ Kiner's Korner

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ Movie: Dear Inspector (1978). Annie Girardot, Philippe Noiret.
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓦ Movie: Exposed

11:30
② Golf: Masters Highlights
④ Tonight
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:45
② Movie: Ator: The Fighting Eagle (1983). Miles O'Keeffe, Sabrina Siani. Son of Thor sets out to slay the Spider.

11:55
Ⓗ Maximum Security

12:00
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
Ⓢ Movie: Against All Odds (cc)

12:15
Ⓝ Movie: Revolt of Job

12:25
Ⓗ Movie: Romancing the Stone

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓦ Movie: Indecent Pleasures

1:00
⑨ The Saint
⑪ One Step Beyond

1:30
⑤ America's Top Ten
⑪ News

1:45
Ⓦ Movie: Heat and Dust

2:00
② Record Guide
④ News
⑤ Movie: I Escaped From Devil's Island (1973). Christopher George, Jim Brown. A Roger Corman special.
⑦ New $100,000 Name That Tune
⑨ Joe Franklin
⑪ Solid Gold

2:05
Ⓢ Movie: Last Plane Out

2:15
Ⓗ Not *Necessarily* the Sniglets

2:30
② Movie: Joe Kidd (1972). Clint Eastwood, John Saxon. Eastwood as a grim reaper.
④ Sally Jessy Raphaël
⑦ Movie: Copacabana (1947). Groucho Marx, Carmen Miranda. Laughs, songs, and dance.

2:45
Ⓗ Movie: American Hot Wax

3:00
④ Music City USA
⑨ Movie: Carry On Teacher. Ted Ray, Kenneth Connor. Ch. 9 has gotten carried away this week.
⑪ Kung Fu

3:30
④ Ben Casey

3:41
⑤ Movie: Six of a Kind (1934). Charles Ruggles, W. C. Fields. Crazy complications.

3:45
Ⓢ Movie: Slumber Party Massacre

4:00
11 Abbott and Costello
W Movie: First Blood

4:17
2 Newsmakers

4:20
H Movie: Hard to Hold

4:30
4 Hit City
11 Biography: John Glenn

4:47
2 TV Movie: The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette. Private lives.

5:00
4 Candid Camera
9 News
11 Insight

5:05
S The Mine and the Minotaur

5:30
9 Movie: Scared to Death (1947). Bela Lugosi, Joyce Compton. Trivia: Lugosi's only color film.
11 News

Mon., Apr. 15

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Under Sail
31 All About TV
S Movie: A Minor Miracle

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 This Old House (cc)
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Brooklyn College
W Movie: Slapstick of Another Time

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Cityscope
H Fraggle Rock

8:00
2 Special: Ringling Brothers and Barnum & Bailey Circus
4 Special: Bob Hope's Salute to the Soaps
5 PM Magazine
7 Hardcastle and McCormick (cc)
9 News
11 Special: On Top All Over the World
13 Ancient Lives
21 Wild America
31 Faith in Humankind: Rescuers of Jews During the Holocaust
H Movie: Easy Money
N Movie: Sugar Cane Alley
S Movie: Who's Afraid of Virginia Woolf?

8:30
5 Carol Burnett
9 Sale of the Century
21 Profiles in Nature
W Movie: Repo Man

9:00
2 TV Movie: Space. Part 2 (see Sun., Apr. 14, 8 p.m.).
4 Movie: Airplane! (1980). Robert Hays, Julie Hagerty, Robert Stack. Funny send-up of *Airport* movies.
5 Merv Griffin
7 TV Movie: Lady Blue. Jamie Rose, Tony LoBianco.
9 Special: American Beauty Search
13 American Playhouse: Nightsongs
21 The Living Planet: A Portrait of the Earth (cc)

10:00
5 11 News
21 Encore: Jean-Luc Ponty
31 The Canadian Establishment
H Movie: Running Brave
N Movie: Easy Rider
W Movie: Head

10:30
S Movie: A Midsummer Night's Sex Comedy

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.

11:30
2 Simon & Simon
4 Best of Carson
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
W Movie: High School Memories

11:50
H Movie: Hard to Hold

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Mystery!: The Adventures of Sherlock Holmes
N Movie: Spider's Strategem

12:05
S Movie: The Dead Zone *(cc)*

12:30
4 David Letterman
5 Starsky and Hutch
7 New $100,000 Name That Tune

12:40
2 McMillan and Wife

12:45
W Movie: Easy Rider

1:00
7 Movie: Gunpoint (1966). Audie Murphy, Joan Staley. Kidnapped saloon girl.
9 Real Estate: Investment of the '80s
11 One Step Beyond

1:30
4 11 News
5 Real Estate: Investment of the '80s
H Movie: Dressed to Kill

2:00
2 News
4 Sally Jessy Raphaël
9 Joe Franklin
11 Movie: The Great Lover (1949). Bob Hope, Rhonda Fleming.
S Movie: Chained Heat

2:30
4 Ben Casey
5 Best of Midday

2:45
W Movie: Blame It on Rio

3:00
9 Movie: Strange Cargo (1940). Clark Gable, Joan Crawford. Indeed.

3:20
H Movie: Massacre in Rome

3:30
4 Candid Camera
5 Off the Set
11 F Troop

3:40
S Movie: Yes, Giorgio

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Field Marshall Erwin Rommel

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:10
H Coming Attractions

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:40
S Movie: A Minor Miracle

Tue., Apr. 16

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 New York's Master Chefs
31 International Edition
H Movie: Rare Breed
S Movie: Racing With the Moon

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 All About TV
W Movie: The Grey Fox

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Colorsounds
H Not *Necessarily*
Sniglets

8:00
2 TV Movie: Space. Part 3 (see Sun., Apr. 14, 8 p.m.).
4 A-Team
5 PM Magazine
7 Three's a Crowd (cc)
9 News
11 TV Movie: Once Upon a Family (1980). Barry Bostwick, Maureen Anderson. Ersatz *Kramer vs. Kramer.*
13 Nova
21 Answerwise
31 Faith in Humankind: Rescuers of Jews During the Holocaust
H Movie: Making the Grade
N Movie: The Man Who Knew Too Much (1956)
S Movie: Heartbreak House

8:30
5 Carol Burnett
7 Foul-Ups, Bleeps and Blunders (cc)
9 Sale of the Century
21 De Bono's Thinking Course

9:00
4 Riptide
5 Merv Griffin
7 Who's the Boss? (cc)
9 Movie: Tell Them Willie Boy Is Here (1969). Robert Redford, Katharine Ross, Robert Blake. Manhunt for an Indian who killed a white man in self-defense.
13 Frontline
21 Masterpiece Theatre: All for Love (cc)
W Movie: Can She Bake a Cherry Pie?

9:30
7 Hail to the Chief (cc)

10:00
4 Remington Steele
5 11 News
7 MacGruder and Loud (cc)
13 Jean Shepherd's America
21 Music in Time
H Maximum Security
N Movie: The Man Who Knew Too Much (1934)
S Movie: Mike's Murder

10:30
13 The Sporting Life
H The Laundromat

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.
W Movie: U.K. Erotica

11:30
2 Fall Guy
4 Tonight
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H Movie: Gorky Park

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Jazz Tonight: Dixieland Jazz From New Orleans
N Movie: Forbidden Games
S Movie: Last Plane Out

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TELEVISION

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
🅦 Movie: The Man Who Knew Too Much (1956)

12:40
❷ Columbo

1:00
❼ TV Movie: Roll, Freddy, Roll (1974). Tim Conway, Jan Murray.
❾ Real Estate: Investment of the '80s
⓫ One Step Beyond

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:45
🅗 Movie: Local Hero
🅢 The Rick and Bob Report

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: Little Moon and Judd McGraw (1979). James Caan.
❾ Joe Franklin
⓫ The Start of Something Big

2:15
🅢 Movie: Racing With the Moon

2:30
❹ Ben Casey
🅦 Movie: The Star Chamber

3:00
❾ Movie: Presenting Lily Mars (1943). Judy Garland, Van Heflin.
⓫ Movie: Cry Blood, Apache (1972). Joel McCrea, Jody McCrea.

3:30
❹ Candid Camera

3:40
🅗 Not *Necessarily* the Sniglets

4:00
❹ Here's Lucy

4:10
🅗 Movie: Making the Grade
🅢 The Easter Bunny Comes to Town

4:30
❹ Here's Lucy
⓫ Biography: Emperor Hirohito

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Bizarre 12 (cc)

Weekend, Apr. 13–14

Sat., Apr. 13

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 The Wild Summer

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
🅢 Movie: No Big Deal

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Pink Panther
🅗 Coming Attractions

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour
🅗 Movie: Splash

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
🅢 Movie: Splendor

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal
🅗 Movie: Two of a Kind
🅢 Movie: It Happened at the World's Fair

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 Movie: The Buddy System
🅦 Movie: Sapphire

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind
🅢 Movie: Running Brave
🅦 Movie: The Dresser

12 NOON
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ New World Visions: American Art and the Metropolitan Museum
㉑ Gourmet Cooking

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod and Reel II

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ TV Movie: Mister Jerico (1969). Patrick Macnee, Connie Stevens. Con man.
⓫ Movie: Death Quake. Hiroshi Katsusun, Toshiyki Nagashima.
⓭ New Literacy
㉑ New York's Master Chefs
🅗 Movie: Forbidden

1:15
❹ Baseball: Detroit Tigers vs. Kansas City Royals

1:30
❷ Pole Position
❼ New York Hot Tracks
⓭ New Literacy
㉑ Square Foot Gardening
🅢 An Audience With Mel Brooks
🅦 Movie: WarGames

2:00
❷ Tennis: World Championship (Semifinals)
❺ Starsky and Hutch
⓭ Back of the Book
㉑ Motorweek

2:30
❼ Greatest Sports Legends—Arthur Ashe
⓭ This Old House
㉑ Gourmet Cooking
🅢 Movie: Hard to Hold (cc)

3:00
❺ Movie: The Chinatown Kid (1979). Alexander Fu Sheng. Talk about a tough neighborhood!
❼ Pro Bowlers Tour
❾ Movie: Kiss the Girls and Make Them Die (1966). Michael Connors, Dorothy Provine. Satellite capable of sterilizing the entire world is held by power-crazy industrialist.
⓫ Movie: French Connection II (1975). Gene Hackman, Fernando Rey. The connection is made, Hackman is hooked.
⓭ New York's Master Chefs
㉑ Rod and Reel II
🅗 Willie Nelson's Texas Party

3:30
❷ Golf: The Masters
⓭ Refrigerator
㉑ New York's Master Chefs
🅦 Movie: Spacehunter

4:00
❹ Tennis: Thirteenth Annual Family Circle Cup
⓭ American Playhouse: Concealed Enemies
㉑ House for All Seasons
🅗 Movie: Yentl

4:30
❼ Wide World of Sports
㉑ Last Chance Garage (cc)
🅢 Movie: A Midsummer Night's Sex Comedy

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Solid Gold
㉑ A Performer's Diary
🅦 Movie: The Brink'sJob

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Loretta Lynn in Concert
⓫ Puttin' on the Hits
⓭ Nature
㉑ Music in Time
🅢 Rebellious Jukebox

6:30
❷ ❹ ❼ News
⓫ Dance Fever
🅗 Coming Attractions

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-Up
⓫ Jeffersons
⓭ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
🅗 The Wild Summer
🅢 Movie: Running Brave
🅦 Movie: Slayground

7:30
❷ The Making of James A. Michener's "Space"
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America
㉑ Wall $treet Week
㉛ European Journal

8:00
❹ Diff'rent Strokes
❺ Movie: The Lady From Shanghai (1948). Orson Welles, Rita Hayworth. A bright, guilty world. Dazzling Welles camera work.
❼ T. J. Hooker (cc)
❾ Straight Talk
⓫ Movie: A Double Life (1947). Ronald Colman, Signe Hasso. Colman as Othello (?).
⓭ Nature of Things
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
🅗 Movie: Splash
🅝 Movie: L'Argent

8:30
❷ Bugs Bunny's Bustin' Out All Over
❹ Special: A Chipmunk Reunion

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
❾ NBA: Knicks vs. Milwaukee Bucks
⓭ Film on Film. Explores the careers of Mack Sennett and Lyman Howe.
㉑ The Great Whodunit
㉛ Mystery!: The Adventures of Sherlock Holmes
🅢 Movie: Hard to Hold (cc)

🅦 **Movie: *Against* All Odds**

9:30
❹ Under One Roof

10:00
❷ Cover Up
❹ Hunter
❺ ⓫ News
❼ Finder of Lost Loves (cc)
⓭ Sneak Previews
㉛ German Pro Soccer
🅗 The Second City 25th Anniversary Special
🅝 **Movie: Carnal Knowledge**

10:30
❺ Black News
⓫ Wall Street Journal Report
⓭ **Movie: The Uninvited** (1944). Ray Milland, Ruth Hussey.
㉑ Barbershop Jamboree

11:00
❷ ❹ ❼ News
❺ **Movie: The Russians Are Coming! The Russians Are Coming!** (1966). Carl Reiner, Alan Arkin. Fast and furious, mostly furious.
⓫ Tales From the Darkside
🅗 Hitchhiker
🅢 **Movie: Killpoint**
🅦 **Movie: Felicity**

11:30
❹ Saturday Night Live
❼ World News Tonight—Weekend Report (cc)
❾ Racing From Roosevelt
⓫ **Movie: King of Comedy** (1983). Robert De Niro, Jerry Lewis. An intemperate audition.
🅗 **Movie: Blame It on Rio**

11:45
❷ Sports People
❼ **Movie: Day of the Wolves** (1973). Richard Egan, Rick Jason.

12 MIDNIGHT
❷ **Movie: Darling Lili** (1970). Julie Andrews, Rock Hudson. Julie as a music hall Mata Hari.
❾ WWF All-Star Wrestling
🅝 **Movie: The Man Who Knew Too Much** (1934)
🅦 **Movie: Body Talk**

12:40
🅢 **Movie: Moscow on the Hudson** (cc)

1:00
❹ Hawk
❾ **Movie: Scalpel** (1976). Robert Lansing, Judith Chapman. Surgeon transforms woman into likeness of his long-missing daughter.

1:15
🅗 **Movie: Gulag**

1:30
❺ **Movie: The Bliss of Mrs. Blossom** (1968). Shirley MacLaine, Richard Attenborough. Wife of a brassiere manufacturer keeps her lover in the house. Toys in the attic.
⓫ News

1:45
❼ **TV Movie: The Red Pony** (1973). Henry Fonda, Maureen O'Hara.
🅦 **Movie: The Dresser**

2:00
❹ Ben Casey
⓫ At the Movies

2:30
⓫ **Movie: Island of the Burning Doomed** (1967). Christopher Lee, Peter Cushing. The big heat.

2:40
❷ **Movie: A New Leaf** (1971). Walter Matthau, Elaine May.
🅢 **Movie: Forever Emmanuelle**

2:55
❷ Music Magazine

3:00
❹ **Movie: The Stranger** (1946). Orson Welles, Edward G. Robinson. Nazi war criminal settles in New England town. Best for observations of small-town life, baroque finale.
❾ **Movie: Carry On Nurse** (1960). Kenneth Connor, Kenneth Williams. Madcap.

3:25
❷ **Movie: Murder on the 13th Floor** (1974). James Stewart, Teresa Wright.

3:30
🅗 **Movie: Yentl**

3:45
🅦 **Movie: Sapphire**

4:15
🅢 Rebellious Jukebox

4:30
⓫ Biography: TBA

4:54
❷ Kong Island (1976). Marc Lawrence, Brad Harris. Mad scientists bent on world domination employ an army of apes.

5:00
❾ News
⓫ Life of Riley

5:15
🅢 An Audience With Mel Brooks

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., Apr. 14

6:00
⓫ Wall Street Journal *Report*
🅗 The Easter Bunny Is Coming to Town

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅢 Alice the Chimp

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅗 **Movie: Finnegan Begin Again**

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ *Here's* Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
🅢 **Movie: The Dark Crystal**

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Special: The 1985 Cherry Blossom Festival Parade**
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅗 Video Jukebox

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Voltron
🅗 **Movie: Misunderstood**
🅢 **Movie: Raiders of the Lost Ark** (cc)

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
⓭ Voyage of the Mimi (cc)
🅦 A Horse Called Jester

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❺ **Movie: Tarzan's Savage Fury** (1952). Lex Barker, Patric Knowles.
❾ Make Peace With Nature
⓫ **Movie: Pardon My Sarong** (1942). Bud Abbott, Lou Costello.
⓭ Wild America
🅦 **Movie: Twilight Zone—The Movie**

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓭ 3-2-1 Contact (cc)
㉑ Exploring Language
🅗 Fraggle Rock
🅢 Paper Chase

12 NOON
❷ **Tennis: World Championship (finals)**
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
🅗 **Movie: The Right Stuff**

12:30
❹ Meet the Press
❼ Sportsbeat
⓫ White Shadow
⓭ Inside Albany
㉑ **Movie: King of the Cowboys** (1943). Roy Rogers, Smiley Burnette.
🅢 All at Sea

12:45
❺ **Movie: Ulysses** (1955). Kirk Douglas, Anthony Quinn. The full treatment.

1:00
❹ Super Chargers
❼ Like It Is
❾ Exciting World of Speed and Beauty
⓭ Great Decisions '85
🅦 **Movie: Up the Creek**

1:30
❹ **Tennis: Thirteenth Annual Family Circle Cup**
❾ **Baseball: Cincinnati Reds vs. Mets**
⓫ **Baseball: Yankees vs. Cleveland Indians**
⓭ Agronsky and Company

2:00
❼ This Is the USFL
⓭ New Tech Times
㉑ Long Island High School Lacrosse
🅢 **Movie: Romancing the Stone** (cc)

2:30
❼ **USFL Football: TBA**
⓭ Innovation

3:00
❷ **Golf: The Masters**
❺ **TV Movie: The Killer Who Wouldn't Die** (1976). Mike Conners.
⓭ Frontline—Crisis in Central America. Part 1.
🅦 Purple Hearts

3:30
❹ **Boxing: Cornelius Boza-Edwards vs. Melvin Paul**
🅗 Not *Necessarily* Sniglets

4:00
⓭ Frontline. Part 2 (see 3 p.m. above).
㉑ Nature of Things
🅗 **Movie: Harry and Son**
🅢 Charlie Daniels' Volunteer Jam

4:15
❾ Kiner's Korner

4:30
❹ Sportsworld
❾ News
⓫ This Week in Baseball

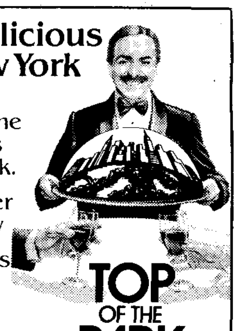
5:00
❺ Fame
❾ Black Sheep Squadron
⓫ **Movie: Zulu** (1964). Michael Caine, Stanley Baker. Angry hordes.
⓭ Frontline. Part 3 (see 3 p.m. above).
㉑ Undersea World of Jacques Cousteau
🅦 **Movie: The Twelve Months**

5:30
🅢 **Movie: The Dark Crystal**

6:00
❷ ❹ ❼ News
❺ **Movie: Trackdown** (1976). Jim Mitchum, Karen Lamm.
❾ World at War
⓭ Frontline. Part 4 (see 3 p.m. above).
㉑ Newton's Apple (cc)
🅗 Elvis: One Night With You

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓭ The Living Planet: A Portrait of the Earth (cc)
㉑ Inside Albany



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TELEVISION

Ⓗ The Best of Braingames
Ⓢ Faerie Tale Theatre (cc)
Ⓦ Movie: Christine

7:30
④ Punky Brewster
㉑ Ask Congress
Ⓗ Fraggle Rock

8:00
② **TV Movie: Space.** James Garner, Susan Anspach, Beau Bridges. Miniseries based on James A. Michener's best-selling account of characters deeply involved in the U.S. space effort. Part 1 (Parts 2, 4, Mon., Wed., Apr. 15, 17, 9 p.m.; Parts 3, 5, Tue., Thu., Apr. 16, 18, 8 p.m.).
④ **TV Movie: Playing With Fire.** Gary Coleman, Cicely Tyson.
⑤ Star Search '85
⑦ **Movie: Poltergeist** (1982). Craig T. Nelson, JoBeth Williams. A haunted house in suburbia.
⑨ Straight Talk
⑪ Lifestyles of the Rich and Famous
⑬ Nature
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ Ancient Lives
Ⓗ Movie: Moscow on the Hudson
Ⓝ Movie: The Ballad of Narayama
Ⓢ Movie: Raiders of the Lost Ark (cc)

9:00
⑤ Special: The National Alcoholism Test
⑨ Point of View
⑪ Premiere: The Start of Something Big
⑬ Masterpiece Theatre: All for Love (cc)
㉑ **Movie: There's Magic in Music** (1940). Allan Jones, Margaret Lindsay.
㉛ Survival Specials: The Mysterious Herds of the Sudan
Ⓦ Movie: Midnight Express

9:30
⑨ Nine on New Jersey

10:00
④ Scene of the Crime
⑤ ⑪ News
⑨ Meet the Mayors
⑬ Adam Smith's Money World
㉛ New World Visions
Ⓢ Movie: Romancing the Stone (cc)

10:05
Ⓗ Movie: Finnegan Begin Again

10:15
Ⓝ Movie: The Trouble With Harry

10:30
⑤ Sports Extra
⑦ People Do the Craziest Things (cc)
⑨ New Jersey People
⑪ From the Editor's Desk
⑬ Currents
㉑ Ask Congress

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus
㉑ Butterflies
Ⓦ Movie: The Felines

11:15
② News

11:30
⑤ David Susskind
⑦ World News Tonight—Weekend Report (cc)
⑨ It Is Written
⑪ Honeymooners

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie: The Last Detail** (1974). Jack Nicholson, Randy Quaid. A trip to the brig, with a few detours. Nicholson is the tour guide, Robert Towne wrote the script.
⑨ Jimmy Swaggart
⑪ Star Trek
Ⓝ Movie: Genocide
Ⓢ Bizarre 12 (cc)

12:05
Ⓗ Movie: The Big Chill

12:15
Ⓦ Movie: Escape From El Diablo

12:30
④ Greatest American Hero
Ⓢ Movie: One From the Heart

1:00
② Barnaby Jones
⑨ **Movie: Road to Salina** (1971). Rita Hayworth, Robert Walker. Rita does the frug with Ed Begley.
⑪ Tales From the Darkside

1:30
④ Ben Casey
⑤ World Vision
⑪ News

1:55
Ⓗ Movie: All the Right Moves

2:00
② News
⑦ **Movie: Stage to Thunder Rock** (1964). Barry Sullivan.
⑪ Wall Street Journal Report

2:15
Ⓢ Movie: Lovely but Deadly

2:30
④ Visiones
⑤ Special: No Money Down
⑪ **Movie: Atomic Age Vampire** (1961). Albert Lupo, Susanne Loret. A bomb.

3:00
④ First Estate: Religion in Review
⑨ **Movie: Carry On Cruising** (1966). Sidney James, Kenneth Williams.

3:30
④ News Headlines
Ⓗ Movie: Gorky Park

3:50
Ⓢ Charlie Daniels' Volunteer Jam

4:30
⑪ Biography: George Bernard Shaw

5:00
⑨ News
⑪ Life of Riley

5:30
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ Faerie Tale Theatre (cc)

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/12,13, Dorothy Parks - Neils Landoky trio. No credit cards.

THE BITTER END—149 Bleecker St., 673-7030. 4/8,15, *Surrender* - musical. 4/9, The Longhouse. 4/10, Uraeus. 4/11, Walter Duda; Rula Lenzka; Lemmy Caution. 4/12, Total Facade; Station FM; Cab Lucky. 4/13, Janie Barnett; Crimes of Passion. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 4/8,15, *Young Lions of Jazz.* 4/9-14, Joe Williams. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 4/10,11, Aztec Camera. 4/12,13, Loudon Wainwright III; Uncle Bonsai. 4/16,17, Low Profile. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 4/8-13, Hilton Ruiz. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/8,15, Novella Nelson with Warren Smith & Abdul Wadud. 4/9, Juli Kohl & Bill Frisell. 4/10, Victor Lesser & Ilene Christen. 4/11, Vincent Herring & David Eubanks. 4/12,13, Ricky Ford & Peter Warren. 4/16, Christine Joy Duo. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/13, Leftwich, Higginbotham & Ritchie. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 4/14, The Richie Perri Quartet. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/8,15, Les Paul Trio. 4/9-15, Johnny Griffin Quartet. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/8, Poez. 4/10, Ben Vaughn Combo; Wild Fang. 4/11, Billy Novick and Guy Van Duser; Chris Proctor. 4/12, Valerie Charles; Steve & Mark. 4/13, Bill Wiggins & John Seephus. 4/14, Shepherd's Pie; Mike Rocklin; Steve Thomas & Cafe Society. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/8, Richard Carr with John Baboian and Mark Pucci. 4/9-11, Mike Longo with Ben Brown. 4/12,13, Ron Mathews. 4/14,15, Don Friedman with Harvie Swartz. Upstairs: 4/12 at 8:30, Tanyayette C. Willoughby followed by the Gail Boggs Show with Brenda Madison. 4/13 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Thru April: Wed.-Sun. 10-3 a.m., vocalist Alicia Sherman, pianist Peter Madson, bassist Phil Bowler. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10,singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 4/9-13, pianist Bill Mays with Red Mitchell on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/8,15, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 4/9, Frank Foster and Frank Wess. 4/14, The Duke Ellington Society presents Salute to the Duke. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 4/8, Paul Winston. 4/9, Rebecca Kaine. 4/10, Phoebe Legere. 4/11,12, Wendy Luck. 4/14, Lucy Galliher. 4/15-21, pianist Nina Sheldon with Ed Shuler on bass. Music from 9:30. AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/11, David Johansen and Aku-Aku. 4/12, A Drop in the Gray; Crossfire Choir. 4/13, Nik Kershaw; Eastern Bloc. 4/16, Los Lobos. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 4/9, Rory Stuart Quartet. 4/10, Anne Pollack Quartet with Carmen Lundy. 4/11, guitarist Chuck Loeb. 4/12,13, guitarist John Scofield, bassist Marc Johnson, and their quartet. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/10, Day Breakers. 4/11, Kat Lane. 4/12, Leisure Class. 4//13, Gillian Lewis; Partners in Crime; The Pink. 4/14, The Cliches. 4/17, Fake Sacred Lake. 4/18, *Tiny Blade of Grass; Yo Go.* No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 4/9-14, Abbey Lincoln and Archie Schepp. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 4/20, *Ain't No Mountain High Enough,* a revue based on the Motown Sound, starring Alyson Williams; Tues.-Sat. at 9 & 11. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/8, The Eddie Palmieri Band with guest jazz soloist Steve Turre on trombone. 4/15, Larry Harlow and Orquesta Harlow; the Joe Cuba Sextet and guest tenor saxophonist Harold Ousley. Music from 9 p.m. Terrace: Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 4/9-14, Sonny Fortune Quintet featuring Ron Carter, Kenny Barron, Billy Hart and Tom Browne. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/8, Bill Eldridge and High Society. 4/9-13, The Joe Newman Quartet. 4/14,15, Percy France's 'Rhythm and Jazz.' MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 4/9-13, pianist Walter Norris with Brian Torff on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/8, The Drifters. 4/9,10, The Radiators. 4/12, La Bamba & the Hubcaps; Soozie Tyrell and Great Balls of Fire. 4/13, Mindy J. and the Cyclone Rangers; Soozie Tyrell and Great Balls of Fire. 4/16,17, Kingfish; New Riders of the Purple Sage. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 4/9-14, comedians Frankie Pace and Carol Siskin, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/8-13, comedians Richie Gold, Danny Curtis, Hiram Kasten and Jane Gennaro, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician George Schindler and juggler Tony Duncan. Sat., George Schindler and comedian/magician Jerry Mitchell. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. 4/11 at 10 & 11, The East 13th Street Band featuring Larry Rivers. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/25, Glen Covington Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m. - 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/10,11, Toure Kunda. 4/12,13, Loremil Machado and the Sarava Bahia Band. 4/14, Janet Grice and her Brazilian bassoon. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

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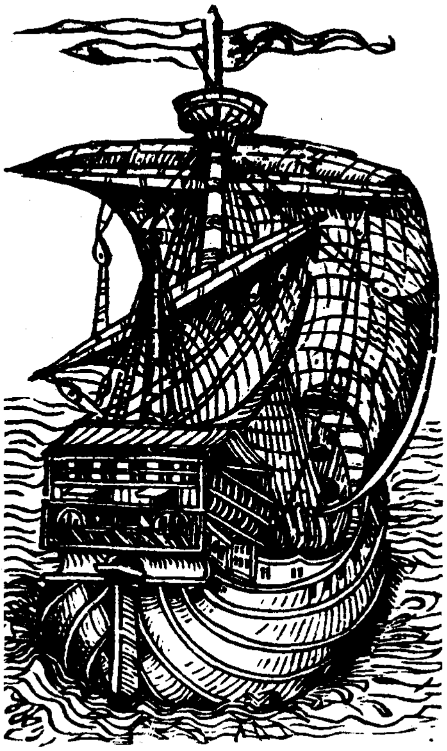

Woodcut illustration from Columbus' letter to the Spanish Court, 1493.

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the great Hollywood movies, featuring Camille Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 4/8-13,15-20, musical trio - Gotham, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 4/8,15, Sidney Myer *At Home at Panache.*4/11, Maureen Levins. 4/12, Stan Lawrence. 4/13, Jennifer Winn; Grace Orlando. 4/14, John Fricke. AE,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 4/9-20, Lana Cantrell and her Trio, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 4/14, Jack Morgan and the Russ Morgan Orchestra, play for dancing, nightly except Mon. 4/16-5/12, The Glenn Zottola Orchestra featuring Johnny Desmond. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 5/4, singer-pianist Steve Ross, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

WATER'S EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.-Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 4/9,16, singer-comedienne Terry Rakov. 4/10-13, comedienne Jane Anderson. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/8,15, Anita Hollander; Bruce Barton. 4/9, Sabre; Judy Milstein. 4/10, For Play; Maggie Peach. 4/11, Lisa Ellex; singer Pamela Isaacs with Ted Kociolek. 4/12, Jeffrey Essmann; Tracey Morse. 4/13, Catherine Gilman; Clay Coury. 4/14, Raetta; Crimes of Fashion. 4/16, Barbra Whitman; Bob Jester. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 4/9-13,16-20, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

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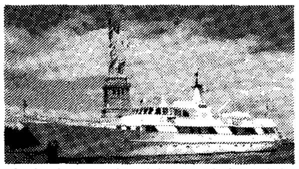

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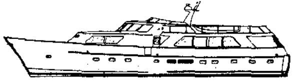

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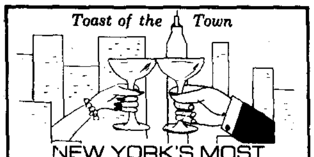

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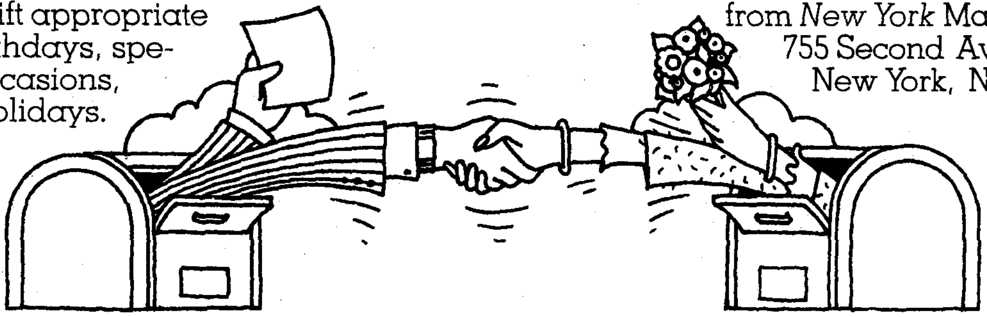
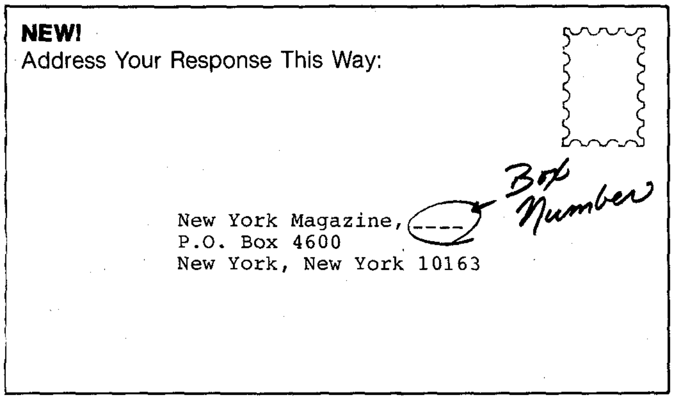


STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line effective with the January 7, 1985 issue.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. *All ads accepted at the discretion of the publisher.* ***New York Magazine is not responsible for printing errors and omissions.*** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



NEW!
Address Your Response This Way:

New York Magazine, (----)
P.O. Box 4600
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Box Number

Intelligent, Handsome Gentleman—Athletic, affluent, self-confident WASP, young 44, corporate owner, extremely fit, 6'2", 170, high energy, honest, loves kids, good sense of humor, seeks bright, slim, athletic, 28-39, very attractive, all-American lady, non-smoker, preferably a model or actress. I'm looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life-style to share my active, zany, fun, extravagant life. If you're as hesitant to answer as I was to place this ad and you love champagne and beaches year round, let's get together. Send brief bio and phone. Recent photo a must. Go for it. NYM L531.

Sun And Fun—This 30-year-old, Jewish, successful, NJ businessman is ready for that special lady to enjoy sunny days and cool nights with. If you're 25-35, slim, attractive and looking for romance, reply with a photo. NYM L536.

Good-Looking, Tall, Attorney—Thinks a bright muscular woman is beautiful. I'm 30, Jewish, athletic, supportive, and looking to get serious. Let's meet for lunch, we'll arm wrestle for dessert. NYM L543.

Beautiful, Slim, Professional—39-year-old, Jewish female, seeks Jewish, extremely wealthy, handsome male, to complement own lifestyle. Your kids a plus. Loves country walks and NY excitement. Photo/bio/phone. NYM L556.

Creative, Industrious, Successful—Jewish dentist, 31, a nice guy, would like to meet a nice Jewish woman with whom to share a wonderful life. Note/phone. NYM E564.

Beautiful Blonde European—Ex-model, 40, financially secure, well-educated, seeks attractive, affluent gentleman, 40-55. Photo, note, phone. NYM J456.

Woman Of Substance—Beautiful (true) interesting, intelligent, athletic, humorous, spiritual, highly evolved, 40's. I love people, life, adventure, horses, sports, French cuisine and Bucky Fuller. Are you 40-50's, great-looking, great body, great mind, successful, adventurous, with humanist values and willing to put quality time into a relationship? Photo/phone/bio. NYM L515.

Brasileira!—Professional man, with brazilian heart, would like to meet brasileira for friendship, conversation, dancing and perhaps more. NYM L513.

Gentle, Honest, Handsome—36, professional, loves music and travel, seeks sensuous, warm, intelligent woman of any nationality to share life's adventures. Photo/bio. NYM L516.

Slender Brunette—Looking for a guy to match my good-looks, sensitivity, sense of humor. I'm 36, 5'6", and pretty. Photo, bio, please. NYM J454.

Shuffled Off To Buffalo—To find fame, fortune and romance. Two out of three not bad. Attractive, vibrant, secure, professional woman, 32, seeks man with similar qualities. I'm fun-loving, witty, spontaneous, with a sense of style and sophistication. You too? Wonderful! Send photo/bio/phone. NYM L514.

Charismatic, Shapely, Manhattan—Divorcée, in the arts. Seeks successful, trim, witty, single man, 45-55, for fun and future. Note/phone. J455.

Beautiful Woman—32, petite, classic looking, warm, sincere, open, charming and athletic, artist/therapist, seeks same qualities in a handsome Manhattan health professional. NYM M537.

Good-Looking, Tall, Athletic—WASP, investment analyst, seeks relationship with gentle, intelligent, pretty woman in visual arts, media, fashion, banking, under 30, single, shapely, professional. Note/ photo/phone. NYM M538.

NJ Shore—Attractive, European woman, 43, wishes to meet sincere, intelligent gentleman, 40-50, with culture and sense of humor. Bio, phone. NYM K614.

One Positive Thinking—Professional, independent widow, 36, with 3-year-old, seeks Jewish professional, non-smoking man, 35-45, who can blend home and family with culture and romance. Phone/photo/bio. NYM L528

Singularly Attractive, Earthy Woman—Seeks sensitive man, 55 plus, for bridge, tennis, dining, dancing and romancing, not in that order. Enjoyment primary; perfection secondary. NYM K615.

Terrific Lady—Very attractive, sense of humor, successful, seeks good-looking, sincere, affluent man, who enjoys life, 45-58. NYM L517.

Eye-Catching Beauty—Outstanding hair, eyes and smile. Slim, shapely, LI professional, 30's, who is charming and intelligent, seeks Jewish man of substance, intelligence and good-looks. Photo exchange, bio. NYM J459.

Wanted—No desires, attractive female, by this handsome, sensitive, successful professional. I am a 6'1", 190 lbs., dark-haired, 29-year-old man, who has been devoting life to private practice and professional goals. My career has filled many voids in my life except the need for a sincere, fun and caring relationship. This workaholic, whose long hours have opened many doors, now desires more in his life. Activities outside my career include city and country walks, bicycling, Sunday brunch, and much more. My true love is the ocean. I enjoy the summer months on my boat, sport fishing and cruising LI's East End. My career has created many pleasures except someone to share them with. If you're a very attractive, slender, feminine woman, 25-38, who has her life together, this sensitive, romantic gentleman would love to hear from you. Please, sincere, honest individuals respond. Photo/phone/bio. NYM L518.

Successful, Attractive Woman—In her 40's, looking for a relationship, with intelligent, affluent, sophisticated, sincere man, 45-60, who loves to laugh. I enjoy fine restaurants, NY nightlife and being on the go. I also enjoy quiet walks on the beach and evenings at home. Isn't it time we met? NYM L519.

Slender, Attractive, Professional—Jewish woman, 31, seeks successful, and fun-loving man, 35-50, non-smoker, share love of the outdoors, arts, travel. NYM M528

Independent Businessman—Sometime writer, 41, thoughtful, funny, attractive, ethereal, reformed workaholic. Seeks woman of intelligence, imagination, warmth and depth. NYM J463.

50ish? Cultured? Classy?—Fun? Attractive? Me, too! This pretty gal, 54, is looking for you. NYM M529.

Male, 27—I enjoy tennis, skiing, theater, the beach, and dining out. Seek non-smoking female who is supportive, unselfish and keeps physically fit. Bio/photo/phone. NYM L520.

Conservative Lifestyle—Male, 39, good-looking, tall and slim, attorney, white, Christian, seeking counterpart who is very pretty, slim, professional, non-smoking, marriage-minded Manhattanite, with traditional values. Bio/phone/photo appreciated. NYM M530.

Successful Attorney—Attractive, 36, sports fan, a bit shy, seeks sexy, warm, down-to-earth, Jewish lady for special relationship. Note/photo. NYM K620.

Looking For My Forever Best Friend—I'm a Jewish lady, 32, cute, funny , successful, down-to-earth and a great friend. Fun is travel, tennis, sharing, new ideas, people. If you're a Jewish man, 30's, ready to explore, RSVP note and phone. NYM L522.

Witty, Attractive, Intelligent—Executive, Jewish male, 32, seeks bright, warm, attractive lady, 24-32. NYM M531.

Bright And Sensitive Professional—31, mature character, emotionally secure, financially independent, enjoys mischief; feeling, appealing, kind hearted, handsome and supportive, seeks slim, beautiful and bright professional with integrity who is verbal and empathic. Note/photo, necessary for response. NYM L523.

Exotic, Beautiful—Author (eight books). Sensitive, sophisticated, sensual, kind. Seeks interesting, attractive, accomplished man, 39-48. NYM L524.

Striking, Slender, Sophisticated—Blue-eyed, gracious lady, 30's, with Liv Ullmann looks, dazzling smile, gourmet cook, entrepreneur, seeks self-assured, polished, NY professional, 30-40, who enjoys fine dining, film, dancing, ballet, long walks, lazy afternoons at MET, non-smoker. Phone/photo/note. NYM M532.

Single Business Executive—26, tired of singles' bars. Seeks an attractive female, 21-28, college-educated, for fun and long-lasting relationship. Photo, phone, letter and sense of humor a must. NYM L525.

Attorney With Appeal—Tall (I'm 5'10"), blonde, 32 , seeks over 6', 34-40, Jewish professional. Note/photo. NYM M533.

Handsome, Youthful, Widower—Jewish, 70ish, looks 60, with much élan, and joie de vivre, Manhattanite with summerplace, wonders if there is in these columns an attractive lady, with obvious class, late 50's or early 60's. If you are one such, a photo and short note could prove mutually rewarding. NYM M534.

Down-To-Earth, Active, Interesting—Female, 38, will place relationship before career for trim, responsible, caring man, who is tired of living alone. NYM J495.

Missing One Ingredient—I, mid-50's, slim, financially secure, enjoy the good life. You, financially secure, 35-50. I may be the ingredient you are missing. Photo/phone/bio. NYM M535.

Sexy, Bright, Jewish Aussie—Looking for tall, handsome, witty, Jewish male, 30-40, who is seeking adventure Down Under. Send photo/bio. PO Box 53, South Caulfield 3162, Vict. Australia.

Slender, Gentle, Attractive—Jewish professional, NYC woman, late 30's, enjoys rustic brooks, good books and conversation, tennis and dancing. Seeks emotionally solid, well-established man with integrity for lasting relationship. Non-smoker please. NYM L526.

STRICTLY PERSONALS

Inner Beauty Prevails—Dutchborn NJ widow, 59, wishes to share classical concerts, other events with non-smoking gentleman. Photo/phone. NYM K605.

Charm And Wit A Plus—I'm female, 40, black, but look neither black nor white, 5'8", smart, articulate, attractive, playful, enjoy travel, conversation. Seek good-humored, attractive man with eclectic interests. NYM K606.

Not Right For Everyone—I'm a bright, caring, slim, attractive, Jewish woman, 39, Fortune 500 VP. Good sense of humor and of myself. Well-traveled. Equally at ease casual or formal. If you're a man who wants an equal partner, reply. NYM K607.

Pretty, Witty Attorney—Tall, slender, Jewish interests, seeks light-hearted professional man, 35-50. NYM K608.

When Romance Beckons—Follow him. Tall, good-looking, mid 50's male, humorous, eclectic; seeking brains, beauty, warmth to share the good life. Photo/bio, please. NYM K633.

Blonde, NJ Male, 32—Blue eyes, beard, intelligent, athletic, psychotherapist/teacher, enjoys dinner, dancing, movies, country/city adventure, close relationships. Seeks attractive, intelligent female, 23-33, 5'3"-5'6", with sense of humor. Photo/bio/phone. NYM K634.

Please Be A Gentle Man—45-60, Jewish with class, style, and success. One who loves travel, animals, and is willing to share. I am 34, well-educated, and attractive. Please send a note and photo. NYM K628.

Winning, Charismatic, Handsome—Jewish, 6', nonconforming entertainment exec, 36, seeks lady, beautiful, deep, funny, hi-energy, 21-31, possibly foreign or with kids. Note, photo. NYM K617.

Petite, Pretty Social Worker—Sensitive, newly 30, seeks professional, 30-40-year-old male interested in movies, music and NYC nightlife. Good sense of humor a must. Letter/phone, please. NYM K618.

Sincere, Petite Female—31. Enjoys music, movies, New York. Looking for Jewish male, 25-38, similar interests, sense of humor and content with life. Photo and phone. NYM K619.

Footloose And Fancy-Free—Attractive, warm, well-educated, world-traveled, 39, Jewish professional female, with great sense of humor, enjoys tennis, sun, fun, dining, theater, movies, and my Westhampton Beach house, seeks warm, together, fun-loving, marriage-minded, Jewish professional male, 35-47, with similar interests, and good sense of humor. Non-smoker. Photo/phone. NYM M543.

Handsome, Successful, Single, Male—Exec., late 30's, 5'11', 170, interested in collectible cars, seeks very attractive, intelligent, sexy, sophisticated female, 35 or under, photo, if possible. PO Box 136, Gracie Sq. Station, NY, NY 10028.

West Side Blonde—31, seeking European man, who is Americanized or American man who is Europeanized, 30-47. Photo/phone. NYM L537.

Engagingly Witty Man, 41—Handsome, literate, fine cook, has own wine business. Seeks woman, 28-38, of elegance, passion, beauty and smarts. Bio/photo. NYM K638.

Successful, Attractive Businesswoman—Widow, Jewish, non-smoker loves golf, bridge, travelling, etc. Wants to share life with intelligent man, 50-65. NYM K621.

Intelligent, Traditional Male—42, sense of humor, sincere, seeks marriage-minded female, over 32. NYM K622.

Attractive Lady Sought—By professional, 55, spirited, sincere. NYM L529.

Green-Eyed Beauty—Both warm and witty, 42, seeks caring man of courage, integrity and passion. Note/phone, please. NYM M540.

A Very Special Woman—42, non-religious, interested in living in Israel, seeks very special man, with same interests. Please send letter/phone. NYM M545.

Beautiful, Brown-Eyed—Businesswoman, 29, caring, bright, humorous, seeks tall, successful, romantic, intelligent, high-integrity man with humor, for fun future. Letter, phone, photo. NYM J472.

Seeking Someone Special—Jewish male, 34, self-employed, Manhattanite. Prefer small gatherings, quiet evenings with the right person to large parties. If you enjoy movies, plays, dining-out, sports, and are 25-35, slim, attractive, non-smoker, please write. Photo/phone. NYM M541.

Handsome Irish/American—Business executive, 38, seeks growth relationship with vibrant woman, 25-35, leading to marriage and children. NYM L530.

Pretty Pisces Lady—Jewish, 30's, writer and nutritionist, masters student who loves to sing, seeks sensitive, professional male, 26-45, to swim through life with. Note, phone. Photo helps. NYM K626.

Pretty, Petite, Professional—Athletic, intelligent, fun, mid 20's, tired of bars; risks ad as one alternative. You are: Genuine, attractive, smart, fun, 25-35. Photo/note. NYM L532.

Straightforward—Understanding, loyal, chic, witty lady, 38, desires, sincere, bright, single man of taste. NYM M542.

Handsome, Affluent Widower—6', Jewish, seeks slim, very beautiful, romantic, affluent, 50's woman. Photo/bio/phone. NYM L533.

Healthy, Wealthy And Wise—I'm also a handsome devil who sings in the shower and dances in the kitchen, but misses the warmth of a brainy and sexy woman. I'm a serious, highly visible, very successful, professional, 39. My work is frequently published, name often in the papers. I want to meet a relaxed millionaire who is athletic, a non-smoker, intuitive and affectionate? If you've read this at least twice not believing you'd meet someone terrific this way, match my risks with your own. But don't reply unless you like yourself and it shows. A word to Jewish mothers; please exercise restraint. NYM L534.

Why Am I—An uncommon woman? Let's find out. Note/photo. NYM L559.

Darn Good-Looking, 40—Irish-American, 5'3", educated, loves dancing, swimming, music, wit. Seeks serious relationship with male, Catholic, 38-48, 5'6" or above, honest and caring, independent. Bio, phone. NYM K652.

Strictly Personals ads continued on next page.

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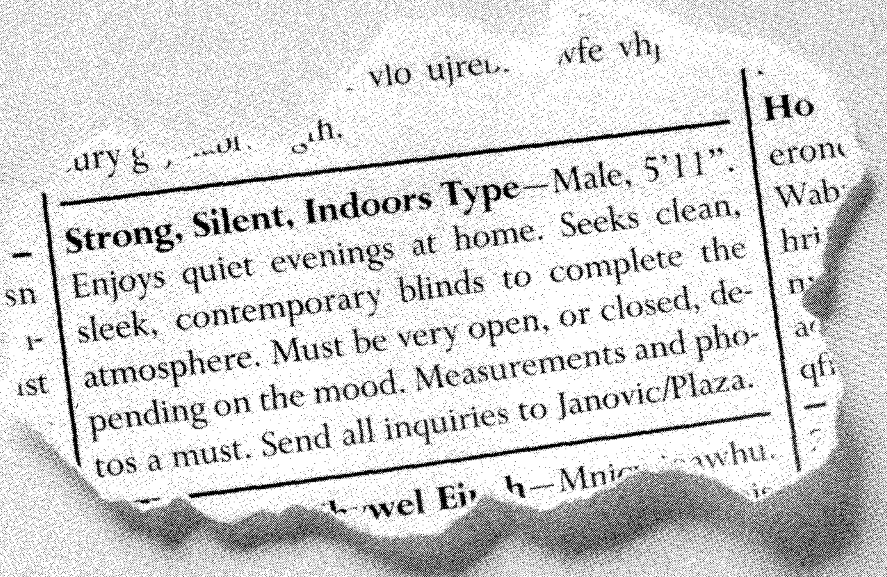
Exp. Date ____________ Signature ____________________

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.



Strong, Silent, Indoors Type—Male, 5'11". Enjoys quiet evenings at home. Seeks clean, sleek, contemporary blinds to complete the atmosphere. Must be very open, or closed, depending on the mood. Measurements and photos a must. Send all inquiries to Janovic/Plaza.

There's no better place for a blind date than Janovic/Plaza. Because we offer the fastest delivery on the largest selection of Levolor® blinds in the widest range of colors and finishes in the world. Horizontals, verticals, micros, minis, woods, macrames, Pretty Pleats™, Soft Shades™. All at 50% off. Ready-mades at an amazing 75% off, only $24.95.

Plus our computer can custom-blend a paint to match your blinds. Or if you like, our custom workrooms can laminate your choice of over 1000 fabrics to 1" horizontals or 3½" verticals.

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EAST SIDE: 3rd Ave. & 67th St. **772-1400** **QUEENS:** 96-36 Queens Blvd., Rego Park (across from Alexander's) **897-1600**
CHELSEA: 213 7th Ave. (bet. 22nd & 23rd St.) **243-2186** **WEST SIDE:** 159 W. 72nd St. (bet. B'way & Columbus Ave.) **595-2500**

STRICTLY PERSONALS

Space Shuttle Left Without You?—Me too! Fun-loving, adventurous, successful, professional, honest, sincere, handsome, 26, athletic male. Beautiful, intelligent, humorous, female co-pilot sought to navigate the stars around Fairfield/Westchester. Letter/photo/phone. NYM M549.

Second Time Around—Sinatra sings, love is wonderful, let's find out together. If you're an attractive man, 40-50, who is romantic, successful, cosmopolitan and a Manhattanite. Your complement, I'm 39, sensual, svelte, vivacious, petite and very pretty. Write NYM L545.

Bright, Beautiful, Fun-Loving—Nice lady with wide range of interests seeks kind, caring man, 50's-60's. NYM K645.

Pretty Jewish Female MD—Sincere, caring, cheerful, personable and sparkling, seeks comparable male counterpart, 30-35. Photo/phone/bio. NYM K646.

Successful Advertising Executive—Fun female, forty and fabulous. A few of my favorite things: good food and wine, country inns, international travel, ballet. Photo/bio. NYM K647.

RSVP Vibrant Lady—Fun-loving, athletic, professional, handsome, single, Jewish male interested in meeting sensational, sultry, successful woman of 26-33. Photo/phone. NYM K648.

Attractive, Slim, Professional—Woman mid-40's, interests: photography, French travel, nature, tennis, politics, seeks man of similar interests. NYM M551.

Pretty, Trim, Lively—Arts professional, late 30's, Jewish seeks spirited, sensitive, strong, established man in 40's to share traditional/contemporary life including kids. NYM J497.

Pretty, Sincere, Fun-loving—Female seeks very handsome man, 28-38, who is sincere, likes rock 'n roll with sense of humor. Photo, please. NYM K649.

Trilingual, Well-Traveled—Charming, witty, pretty, educated lady, 38, 5'8", seeks stable, educated, upper-mobile man, 30's-40's. Bio/smile? NYM K650.

Sure-Footed Guy, 31—Attractive, kind, honest, almost MD, many interests, seeks female. Photo helpful. NYM J477.

Handsome Marriage-Minded—Blonde, Presbyterian bachelor, 32, seeking pretty female (21-28) for life-time companionship. If you are searching for Mr. Right, please send photo/bio. NYM J496.

Mayflower Maiden—If you like soft, natural good-looks, appreciate subtlety and whimsical humor, read on. I'm a tall, slim, blonde MBA, 29, who loves books, music (Chopin waltzes, Sondheim, King Sunny Ade), and athletic, country weekends (skiing, biking, the beach). If you are a tall, handsome, accomplished, clear-thinking man, 35-42, who is well-established in his profession and interested in a traditional relationship, generally prefers sharing a brandy in front of the fire to an evening at Area, send a photo and tell me more. NYM J478.

NJ, Bergen County—Attractive, blonde woman, 5'8", traditional values, seeks confident, highly intelligent, 48 plus man, with a bit of wit. NYM M548.

I Seek A Slim, Pretty Woman—20's to mid 30's, tall and graceful. For such a one I will give what I have (meaning all that I have) of time, love, goods, trust, nurture of her best and ignorance of all else. I will celebrate her and my love for her for the rest of my life. I am early 40's, 6', 180 lbs., non-smoker, good-looking, successful professional. Exchange pictures, please. NYM K639.

I Am A Woman—In my late 50's who believes everything in New York is better when shared with a successful man who likes theater, travel, walking, talking, laughing. Phone and bio. NYM L538.

Romancing Our Life—I am an extremely adorable, very attractive and highly educated, playful, enthusiast, multilingual, well-traveled, 33-year-old, Jewish, sensuous woman, working in diplomacy and in search of a future with a talented, extremely intelligent, humorous professional under 45, who wants an optimistic, affectionate, loving relationship and who enjoys eclectic tastes in music, books, movies, the glamour of the city and the peacefulness of the country. Photo, please. NYM K640.

Warm, Personable—Single, white Christian male professional, late 40's, would like to meet slim, petite, warm woman, 30's, who enjoys life. NYM K641.

Good-Looking, Single Woman, 37—Very witty and kind-hearted, loves opera and nature, looking for kind and intelligent gentleman with a view to a lasting relationship. NYM K642.

Beauty And Brains—I'm a 5'8", slim, blonde WASP. 35, athletic, outgoing, creative, successful. Love art, books, theater, travel and laughter. Seeking successful, sensitive man, 35-45, over 6', with his own brains, beauty and wit. Letter/photo/phone. NYM K643.

Renaissance Lady—34, seeks Sir Galahad. Someone with romance in his soul, a smile on his lips, and the glint of humor in his eyes. Even Miami (where I live) could be a Camelot with the right person. Let us end this quest. Note/phone/photo, please. NYM L539.

Visitor To NY—Jewish professional, 42, 5'10", 150 lbs., handsome, refined, very fit, youthful, seeks affluent, generous female for symbiotic relationship. NYM K644.

Loveable, Complex, Accomplished—Woman, 50 (looks 49), seeks admirable, straightforward male counterpart, available and willing to consider committed relationship. NYM L540.

Upscale And Climbing—Black male, 40's, successful, slim, sometime single parent, interracial children, seeks slim, intelligent, non-polemical woman. Photo, please. NYM K635.

Sophisticated Lady—Seeks special man, over 38, over 6', over nice to dance, romance, take a chance. NYM K636.

MD, 31, 6', 160—Seeks very attractive, affectionate, slender, smart, friendly lady, under 5'6", 120. NYM M547.

Adorable Professor—With easy-going style, Protestant/Catholic, 39, 5'10", 160, would love a slim, soft-spoken, fair-haired beauty, 23 plus, for an everlasting romance. NYM K630.

Beautiful, Classy, Fun-Loving—Manhattan woman, 50's, seeks charming and successful man who enjoys dining, dancing and conversation. Bio/phone. Photo optional. NYM K627.

Indian Professor—NJ homeowner, vegetarian, 5'5", looking for caring, trim woman, 35-45. NYM K637.

Successful Renaissance Jock—35, 6', swimmer's build, blue eyes for unpretentious aerobic brunette who understands Armani, Saabs, Letterman. We work hard so our kids will have the best. But remember, this is all supposed to be fun! NJ okay. Bio/photo. NYM K631.

Slim, Beautiful—Super bright, loving, humorous woman, 51. Et tu? NYM K632.

German Lady, 50, Youthful—Slim, affectionate, outgoing, nature lover, art, etc. Non-smoker wants to find a careful, loving man to share a happy life somewhere. NYM K625.

World-Traveled Dane—With Borge wit, 38, 5'7", athletic, looking for a woman who is at home with herself, wishing to share Viking lust for life. NYM L544.

City Guy, 34—Seeks country gal, 28-32. I'm handsome, reserved, athletic, 5'9", loyal, sensitive. Seeks slim, attractive, female who enjoys the simple life. No smoking. Photo/note/phone. NYM L557.

Lady, 29, Westchester—Sandy blonde hair, blue eyes, smart. Seeks male friend for dining, movies, fun. NYM L558.

Handsome, Charming, Professional—35, seeks a very attractive Jewish woman, must be slim, earthy, educated, prefer the good life, love Springsteen, be an avid reader, understand the importance of education, stubborn when you are right, have a passion for shopping, love Manhattan, maintain an active interest in current movies and culture. NYM M556.

Quality Man—Successful, thought to be quite good-looking, trim and very youthful, 43-year-old Manhattanite. I believe myself to be a caring, sensitive, witty, warm, truly nice guy. Looking for the special woman in her early to mid 30's for intense relationship. A brief note/phone, photo appreciated. NYM K651.

Very Handsome—27, lawyer, former GQ model, unpretentious, family-oriented, caring, loves skiing, tennis, the arts, seeks cultured, bright, and pretty Jewish woman. Bio/photo/phone. NYM M557.

Attractive Jewish Female—30, seeks professional, Jewish male, 28-36, with sense of humor, who enjoys travel, music, theater, galleries and sports. Photo, phone, note, please. NYM K654.

Things I Am Not—A look-alike for anyone famous, a college graduate, a non-smoker, a health club member, a multimillionaire, or married. Alas, I did manage to: be fairly good-looking, grow up (38, 5'11"), become successful, stay reasonably thin (160 lbs.), and become single again (5 years ago). Would like to meet a 20's to 40 female who is not: a high-powered executrix, Mensa grad, former beauty queen, straight arrow, or uninhibited. But rather someone subject to life's normal ups and downs, is open-minded and might enjoy: nights out, nights in, country, city, music, friendship and a relationship. Photo would help, bio. NYM K655.

Real Estate Entrepreneur—Male, 25, attractive, fun, with heck of a future, seeks attractive, athletic, interesting female, 18-24, to share the adventure. I enjoy tennis, riding, movies, concerts, dancing until dawn and the best of everything. Photo, note, phone. NYM K629.

Fun-Loving, Non-Princess—Seeks 35-42, professional, Jewish, non-prince, to finish NY Times Sunday puzzle, and enjoy the outdoors, skiing. I'm attractive, easy-going, and sincere. Are you? If so, please send bio/photo/phone. NYM M546.

Pretty, Jewish, Lady Dentist—Warm, easy-going, likes music and the arts, seeks high-quality, down-to-earth, handsome, professional Manhattanite, 30-36, who is sincere, at least 5'11", with a sense of humor and marriage-minded. Please send note, photo, phone. NYM K623.

Geographically Undesirable Male—Slightly north of Westchester but has Ferrari and will travel. Business owner, 44, not feloniously ugly, comfortable in jeans, but can be dressed up and taken anywhere. Interested in someone with class and style who is serious about her accomplishments while retaining the ability to enjoy life. Note, photo appreciated. Will exchange. NYM K624.

Good-Looking Physician—Young-thinking, early-40's, extremely intelligent, terrific sense of humor, I'm kind, thoughtful and quite normal. Those who know me say I'm a really nice guy. Take a few minutes and reply, if you are Jewish, intelligent, pretty, have a good sense of humor and optimistic outlook. Please send bio and phone number. A recent photo would be appreciated. NYM L535.

Check Here—If it's a multiple choice, a woman would select, "all the above." Sincere, generous, good, 6'2", 44, handsome male, successful, financially secure, skiis in winter, spends summers in country. If you're a woman exhibiting class and sophistication, caring and humor, sporting a slender figure, beautiful and particular, who feels important to herself, between early and late 30's, and you don't smoke, send short note, phone and recent photo. NYM J475.

Sense Of Humor—A must to captivate this 32-year-old, warm, pretty, smiling lady, who would like to meet a lean gentleman who can laugh with ease and appreciate the intimacy of a relationship. Please send photo/note/phone, and I'll respond. NYM L541.

Manhattan Widow, Good-Looking—Slim with zest for life, seeks successful, interesting Jewish man, 50-60. NYM J476.

Ready For Marriage—Glamorous, ultra-sophisticated, articulate, and very feminine 37 year-old blonde sales professional with slender hour-glass figure and compassionate heart, seeks an impeccably dressed, affluent and refined gentleman with integrity, dignity and an ever present sense of humor. If you are 5'11" or taller, 45-60, accustomed to the finer things in life and not adverse to commitment when the chemistry is right, please respond and include photo. NYM M554.

Are You A Doer?—Skiing, tennis, theater, dancing, movies, reading by my fire, 35-47. I could enjoy a man like you. Phone/photo/bio, please. NYM L468.

STRICTLY PERSONALS

Scandinavian Blonde, Attractive—Educated, sensitive, loves the outdoors, skiing, mountains, classical music. Lives Princeton, NJ area. Seeks Ivy league-type, 45-55, with sense of humor, good looks, sensitivity. NYM K682.

Romance Writer—49 (looks 35), voluptuous, fun-loving and vivacious, desires closeness with real male hero. NYM J492.

I'm Tired Of—Beautiful women whose thought patterns defy comprehension. Just be pretty, shapely, lively and rational. I am 30, an entrepreneur, intelligent, honest, sensitive, 5'11", have a schoolboy's face and fighter's body and seem to attract lovely scatterbrains. Please rescue me with photo, note, phone and show me it's not me, I don't think it's me. NYM K683.

Westchester Lady With Panache—Warm, professional, pretty, fun, 31, seeks established, sincere, Jewish man for a romantic relationship. NYM K684.

Dark-Haired, Rugged-Looking—34-year-old, Pakistani male seeks a good-looking lady, between 28-34. Photo, please. PO Box 988, Flushing, NY 11354.

Attorney—Late 40's, 6', attractive, athletic, seeks that special female. She should be slim, sensitive, very pretty, 28-38, non-smoker, Christian and courageous (or curious) enough to answer this ad. NYM K685.

Attractive, Sensitive Lady—WASP, 40, seeks upbeat, sushi-loving gentleman for sympatico symbiosis. NYM J498.

Striking, Stylish Brunette—Nationally published writer and humorist, 31. Warm, witty and worldly, yet still capable of wide-eyed wonder. Loves Wodehouse, Woody and would-be Romeos. Seeks creative, successful, self-assured and sexy man to be my muse and playmate. NYM J491.

Eye-Catching, Green-Eyed Jewish—Lady who is 5'8 1/2", down-to-earth, warm-in-heart, 35, paralegal. Seeking a professional Jewish man, 34-50, marriage/family-minded, non-smoker. Photo/bio. NYM K686.

Jewish, MD, 31—Seeks Dolly Parton-type. Sense of humor a must. NYM K687.

Cultured, Attractive, Professional—Female, 36, Jewish, wishes to meet witty, caring, educated, unattached male who thrives on conversation, candlelight and laughter. Photo and phone, please. NYM K680.

Terrific—Extremely attractive, wonderfully romantic, female Jewish exec, 31, 5'6", slim, loves cuddling, romance and sharing, seeks male counterpart, 30 plus. Photo/phone/bio. Will reciprocate. NYM L555.

Stockbroker, Marriage-Minded—Young-looking 38, Christian, never-married, 5'8", light brown hair, blue eyes, nice build, warm, sincere, with a sense of humor, a gentleman, seeks a serious relationship with tall (5'7" up), very slim, pretty, blonde or brunette, 28 or less, without children, non-smoker. Send photo, letter, number to: PO Box 7129, Garden City, NY 11530.

Successful Male, 40—Recently divorced, need female to relate to in similar situation. Send phone and photo. NYM L550.

Grandmom Said—Her 31-year-old, single Jewish grandson is handsome, lives in Manhattan, is a professional and seeking a slim, pretty, single Jewish female, 22-28. Must know how to ski, play tennis and enjoy sailing. Photo and bio a must. NYM L551.

Sexy, Successful And Smart—Female executive, 33 but looks 27, great to look at, talk with and share with. I am a sophisticated, educated, confident, independent, slim and sensitive Jewish female. I enjoy tennis, dining, beaches, traveling and fun. Seeking a highly successful male, 30-40, who is sincere, good-looking, bright, secure has a good sense of humor and is looking for a lasting relationship. Photo/note/phone. NYM L552.

Woman Of Uncommon Valor—And variety. Inviting looks, agile mind, earthy emotions. Eager to soar. Music, movies, walks are pleasures. Poised for more daring flights. Want evolved man to delight and fly with me. NYM L553.

Very Pretty Lady Pilot—35, non-religious Jew, intelligent, creative exec, loves the arts, travel, outdoors, animals, reading, friends, laughter, seeks warm, romantic, witty, financially independent man. Note, photo helps. NYM M555.

Peppy Man Sought—Attractive, 27-year-old, professional woman, seeking male, 25-30, professional, good-looking and a good sense of humor. Photo/note. NYM L554.

Queens Male, 29, 5'10"—165 lbs., educated, good career, seeks lady, 22-29, for friendship, good times. NYM K661.

Handsome, NJ Attorney—41, 6'3", trim, blonde, accomplished, pleasantly complex, principled and happy; seeks intelligent, shapely woman under 35, with humor, grace and character. Bio, phone, photo a must. NYM K662.

Very Attractive Brunette—30, Sensitive, romantic, fun-loving, warm, seeks a Jewish male who is successful, caring, sharing, great sense of humor, and a lust for life. Photo/letter/phone. NYM M559.

Attractive Female Professional—40, warm, loving, romantic, seeks male with spring fever. NY/LI. NYM L495.

Internationally Acclaimed—Concert pianist, striking beauty, 34, refined, educated, svelte, vibrant, gentle, seeks cultured, extremely wealthy, music-loving male of superior intellect. NYM J482.

Lousy Cook, Great With A—Needle and thread. Exceptionally creative, accomplished, vivacious woman, mid 30's, seeks warm, charming, tall, affluent man, 40's to early 50's, open to possible long-term, committed relationship, with pit-stops to include movies, jogging along the Hudson River and Caribbean beaches, opera, Chinese take-out, and maybe even kids. No schleppers need reply. NYM J489.

Tall Heavyset Man Where Are You?—I'm 5'8", 40, Jewish, non-religious, zaftig, with a pretty face, warm, loving personality, successful with a good sense of humor, NJ residence. NYM M552.

Successful Businessman/Attorney—33, 5'9", 140, who enjoys sports, fine dining, WNEW-FM, partying with friends and leaving the city on weekends. Seeks very thin female, 20-29, with similar interests. Photo/phone/letter. NYM L548.

Are You Ready—For an extremely pretty, vivacious, slim, affectionate, bright, sensuous blonde, with wit, warmth, and class, seeking a financially/emotionally secure, marriage-minded, attractive, Jewish male, 32-42, to put a sparkle in her soft hazel eyes. Bio/ photo. NYM M553.

Cream Of The Crop—Handsome attorney, 30, Jewish, 6', 175 lbs, athletic, sincere and fun to be with, seeks bright, attractive, Jewish female, 23-30, non-smoker, whose daddy always told her she was special. Photo/phone. NYM L549.

Incomplete Woman—Joyful, loving, attractive. Eager to share the quiet years with mellow man. NYM L560.

The Sure Thing—Extremely handsome, athletic, Jewish executive, 27, seeks equally beautiful lady who has a sense of adventure and enjoys elegant dining as well as tacos and Tab. If you're looking for someone special as opposed to acceptable, we may be a perfect match. Photo/phone. NYM K653.

Chairman, 50, Divorced, and Eligible—Seeks classy woman, probably mid-late 30's, possibly in performing arts, with time flexibility to share interests, including tennis, concerts, travel, skiing. Oh, also share solid character, values, and education, please. Photo/phone. NYM M521.

Attractive, Statuesque, Smiling—Widow, professional, seeks man 50 plus, with sense and sensibilities intact. Wit, brains, tender heart are a plus. NYM M522.

Lawyer To Be—24, model's looks, seeks pretty and fun-loving female to enjoy NY with. Photo appreciated. NYM L505.

Woman Ad Exec.—50's, smoker. Likes theater, jazz, chamber music, tennis matches. Want company for all or most of the above. NYM M525.

Top Ad Exec.—Woman, 40, non-smoker. loves ocean, mountains, freedom, classical music, antiquing, conversation. Sense of humor and touch of class a plus. Photo, please. NYM M526.

1951 Vintage, Male, MC—Urbane, witty, self-effacing, evolving, seeks kind, caring, bright, beautiful, multifaceted woman, 20-30. Phone/Photo. NYM M527.

Long, Lean, Easygoing—Sales exec, 41, seeks warm, attractive, non-smoking, athletic lady, 25-35. Photo/bio. NYM L507.

No Actors Please—All I want is a man whose head and heart are atleast acquainted, who has a strong yet comfortable sense of himself, is intelligent, curious, motivated, fun and attractively offbeat, age 30-42. I'm an attractive, fun, bright, warm, sane and sexy woman, 34, with a successful career in the entertainment field. Though my head is in the '80's, my heart is in the '60's. Please send phone, note, photo. (Good cooks get immediate replies.) NYM J453.

East-European Female—35, Catholic, seeks professional male. NYM K681.

Good-looking, Successful, Executive—47, 5'10", romantic, extremely affectionate, intelligent, very athletic, likes tennis, movies, theater, fun times. Seeking relationship with beautiful, earthy, fun-loving, warm, slim, sincere, secure lady, 30-42. Phone/photo, please. NYM M539.

Help Weed My Garden—Admire the view, swim in the pool. Professional ex-urban woman, enjoys rural life, seeks well-educated, serious, funny, single man, 45-55, for friendship, NYC/country. PO Box 34, Roxbury, NY 12474.

Simplest of Tastes—I only want the best! Attorney, 35, pretty, tall, bikini-slim, feminine, with sparkle, style, sense of humor, seeks a successful, romantic, fun-loving, quality man. Photo/phone. NYM J490.

Simpatico, Attractive Professional—38, 5'10", slim, Jewish, seeking 30ish, slim, attractive, intelligent female with depth. Photo/phone/bio. NYM L496.

Basic Statistics, Mine And Yours—I am late 40's, trim, sincere, divorced, successful professional, good-looking, excellent communicator enjoys jogging, skiing, tennis, travel, arts, movies and flies own airplane. Seeks special lady, 30-40, Manhattanite, good humor a must, flexible, who is pretty, slim, 5'6" or less, and likes the outdoors and is not uptight about flying in private plane. Phone/bio/photo. NYM L497.

Waiting Is The Hardest Part—Search goes public. Witty, affectionate, slim, Jewish attorney, 28, 6', seeks warm female counterpart with slim surface and fat substance. Photo a plus. NYM L498.

Skied St. Moritz And Squaw Valley—Slim, very attractive, professional woman, early 40's. Loves tennis, skiing, travel, camping in National Parks, classical music, dance, theater, museums and conversations about feelings. Would like slender, non-smoking, intuitive man to share interests. NYM L499.

Atypical Aries Adventuress—Seeks tall, handsome, growth-oriented man. Must be sincere, successful, 46-51, non-smoking, a WASP, sensitive and ready for caring/sharing with attractive, honest, independent, bright, self-aware, CT widow. Photo. NYM L500.

Handsome, Successful, Male—Entrepreneur. Former model/attorney, 33, 6', green eyes, seeks intelligent, slim female, 23-33, with model-type looks, for relationship. Photo/bio (musts for reply). Will exchange. NYM M516.

Offbeat, Intellectual, Businessman—40, 5'8", quasi-workaholic involved with books, graduate trained in psychology, intense, sensitive, funny, analytical, successful, informal, part vegetarian, non-religious, non-smoking and, oh yes, fairly good-looking, seeks highly intelligent, secure, slim, very pretty, feisty women, 26-36, whose non-interests include astrology and Broadway musicals and who has enough of an absurdist sense of humor to meet this way. Phone and photo appreciated. NYM L501.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

New York City Gentleman—33, of old-world style, seeks a lady who is not middle class, can think and reason, has felt spiritualism, and wants to share in the adventure of life with a tall, attractive gentleman of class, independent means, renaissance values and quiet decadence. PO Box 6605, NY, NY 10128.

Well-Educated European Lady—Attractive, slim, warm, is looking for meaningful relationship with well-educated, single gentleman, 38-58. NYM J479.

Male Attorney—Handsome, athletic, 33, 5'11", seeks successful, attractive, sincere woman. Photo/bio. NYM J480.

Attractive She, Seeks He—35-55, enjoys ballet, baseball, theater, ice-skating, jazz, physical fitness. Non-smoker. NYM J452.

Health Professional—34, Jewish, sincere, enjoys the outdoors, would like to meet down-to-earth, intelligent, attractive female, 27-33. Photo. NYM L512.

Bright, Pretty, Slim—5'5", brunette, varied interests, seeks intelligent man, 42 and up, with a good sense of humor for caring relationship. Photo. NYM J450.

It's My Second Personal—The first time I almost found magic so I'm trying again. Extremely attractive, successful, romantic, giving, sensual female, 36, seeks very attractive, intelligent, fun-loving, successful, secure male, 36-45, for a monogamous relationship. Must not be threatened by strength nor haunted by ghost. If you're truly available to give, send photo/letter. NYM L510.

Flight Attendant—Slim, green-eyed, 5'9", vivacious, 30, ready to settle down with European or well-traveled man, 35-45, self-employed, reside in Manhattan. Send note and photo. NYM L511.

Exceptional Female—I am a very pretty, feminine, corporate president, 29, never-married, charming, Christian; seeking a financially successful, well-educated gentleman, 30-49, who is marriage-minded, loves to travel, enjoys life. NYM J451.

If You Prefer—Pasta to sushi, a trim, sportive woman with soft long hair and pretty face to a hard sell, quick witted repartee to passivity, tough/tender to machismo pretense, persevering professional to a pious princess, dazzle me with your photo/letter. 28-39. NYM J486.

NY Lady—Seeks man who knows Goldwing from Beemer. Bio. NYM L502.

You Deserve The Best—Tall, bright, good-looking, athletic, fun, successful, Jewish male,40. Photo please. NYM J448.

Charming Man—Happy, tall, trim, secure, 60, awaits beautiful, slim, stylish lady, 30-50, who knows the arts. Note/phone/photo. NYM L503.

Central NJ, Professional Woman—37, Attractive brunette, sensual, sensitive or sassy (as the occasion demands), eclectic interests, and a closet workaholic. If you are 30-45, a gentle, caring man, with a passionate soul that sometimes gets the better of you, I'd like to meet you. Photo/note, please. NYM M520.

Impeccably Unique Female—Good-looking, slim, 5'5", smart, warm, elegant lady and lifestyle. Award winning professional, 41, appears younger. Seeks intelligent, exceptional man, 46-56. Success, wit, wealth, handsome, or sensually attractive essential. Tall, lean, style, Renaissance interests, tennis/squash preferable. Note/phone, please. NYM L508.

Dentist, 30's, Sincere—Romantic, desires to meet quality female. NYM J449.

ANNOUNCEMENTS

Michael—Upstate, mid-Hudson or 1/2 way Toronto May 4?Or practice first? R.

J. One Wonderful Year—And a lifetime more to come. I love you. M.

Dear Jennifer O'Neil—You enjoyed my answer to B981, the card //Meeting with a masked man". Hope you are still responsive. NYM M575.

Asking Only Suzan—If you wish to play the game, than wait until next week. Looking forward. Richard.

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APARTMENTS

E. 38th. Luxury, 3 1/2—River-view balcony. No fee, $1700. 212-687-9299.

Trump Tower—Ultra-luxury 1 bedroom, unfurnished, high floor, spectacular view, 1-year or longer. Monday-Friday, 9-5. 212-758-1600.

APT./HOUSE SITTING

Reliable Harvard Junior—With summer job on Wall St., seeks housesitting position in Manhattan for summer months. Plants, pets and apartment meticulously cared for by neat, orderly, non-smoking male. References available. NYM K679.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

CO-OPS/CONDOMINIUMS

Carnegie Hill Luxury High-Rise—Spacious, 2 bedroom, 2 bath condo. Spectacular views of Central Park and the Upper West Side to the GW Bridge, 28th floor. Sale by owner. $800,000. 212-980-3465, Monday, Wedneday, Friday. 10am-2pm.

HOUSE AVAIL/SALE RENT

Eaton's Neck, LI—Beautiful water views! Private beach. Mint contemporary. 3 bedrooms, 2 baths, 2 fireplaces, skylights. 1 hour NYC. $215,500. 516-261-9259.

Furnished House For Rent—In beautiful Fresh Meadows, Queens near everything. 2 bedrooms, formal dining room, stained glass, high ceiling living room, big marble bathroom, steam sun-lamp, including maid and gardener one day a week, loaded with antiques and Orientals, $2,400/month. Owner. 212-344-4900.

SUMMER RENTALS

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

Hampton Summer!—Cozy studio cottages, near everything! Bike to ocean! 5 months, $2,100 at Ponquogue Park. Call Pagac Realty 516-728-0698.

Mallorca, Spain—3 bedroom garden apartment near beach. 212-534-0081.

Charming Spring Lake, NJ—3-bedroom, 2-bath, Cape on the Jersey Shore. Walk to beach and town. Season or monthly. Call after 6pm. 201-449-5618.

Vinalhaven, ME—Fully equipped unique property on the ocean. 212-825-0464.

Estate Greenport, LI—Old world elegance, luxury with all summer activities at hand. 914-946-9040 or 914-666-4983.

Montauk On Private Beach—Dynamite view. New. 2 bedroom, 2 bath, kitchen, living room, deck, pool, tennis, health club, maid service. $1000/week. $3500/month. Also, 1 bedroom, $750/week, $2700/month. 516-499-8187.

SUBLETS

70's East—Huge 2 bedroom, 2 bath, luxury building, elegant furnishings. May-Oct. $1725 plus extras. 516-324-5255.

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"Birchwood In The Berkshires"—For singles and couples, $600 and up. All athletic and swim facilities. Community of 200. Brochure. 516-621-1356.

Successful Lady—Wanting to share her charming waterfront home in Westport, in exchange for similar comfort, midtown Manhattan. Day: 212-382-7419, Eve: 203-222-9060.

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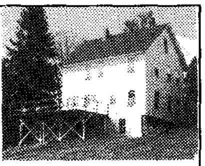

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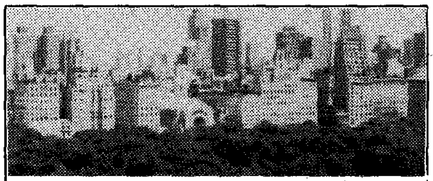

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 530

BY MARY ANN MADDEN

According to legend and the reports of the few intrepid explorers who survived, a primitive tribe, the Salsai, live on the banks of the Ta-mu Tuma river, a tributary of the Amazon. In their village, one respected leader, neither chief nor medicine man, is designated as mask-maker. He fashions uncanny likenesses of villagers from the green clay of the Ta-mu Tuma. Within days, the subject of his sculpture sickens and dies. No one can explain his strange powers.

Above, the foreword of "Your Face Is Your Fortune," soon not to be published. Competitors are invited to devise a portentous introductory tale and sample title for an imaginary work of fiction (85 words or fewer, please).

Results of Competition 527, in which you were asked for second-season television shows.

Report: Recurring or rerunning themes and titles: Mary Lou Retton as a defector/gymnast or gymnast/defector. All about yuppies. John Simon as an abrasive and offensive theater critic. Art Malik in "Kumar, the Later Years." All manner of blunders and buses. Or busses. Endless sitcoms involving: twins; male/female detective teams. Detective series involving person/computer. Stories of the occult. Or the cult. Of course, "The Lucy Show." And not a moment too late.

First Prizes of two-year subscriptions to "New York" to:

THE BARD OF AVON—Sir Laurence stars as a door-to-door salesman.
Ellen Kaplan, Elmhurst, N.Y.

HIGHWAY TO HEAVEN—Michael Landon's really done it this time. He portrays an angel sent from heaven to spread goodness and help the oppressed.
Jay Tischenkel, N. Miami, Fla.

CASTING AGAINST THE PART THEATER—Weekly drama. Tonight, Rick, Bob Dishy. Ilse: Shari Lewis. Victor: Vic Tayback.
Barbara Burke, Ho-Ho-Kus, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE ANNA KARENINA HOUR—Dramatizations of how unquiet families deal with misery. (Based on true stories.) Host: Lance Loud.
B. Bovshow, N.Y.C.

THE CHRIS EVERT LLOYD COMEDY HOUR—Chris welcomes Michael Jackson and Joan Rivers. Michael sings "Billie Jean." Chris and Joan meet Fidel Castro.
Mindy Palevsky, N.Y.C.

CLUMSY LIKE AN OX—Buddy Ebsen emerges from retirement again as a private eye who lumbers on the scene in each episode just in time to grab the glory from his young nephew crime-solver, played by Mark Hamill.
William L. Bennett, Muskegon, Mich.

And Honorable Mention to:

AMADEUS—Based on the award-winning play and film. This week, Salieri (Paul Sorvino) attempts to replace Mozart (Howie Mandel) with his talentless look-alike.
Thomas Sroczynski, Jersey City, N.J.

GIMME A CIGARETTE—Madeline Kahn counsels men and women who have just quit smoking. Mr. Schultz: Larry Storch.
Caren Dronebarger, Manville, N.Y.

THE TIRE CHANGER—HBO's adult-adventure anthology features tales of passion and destiny, linked by the presence of the traveling stranger who helps people change flat tires.
Patricia Youngblood, Voorheesville, N.Y.

IT'S YOUR NATIONAL FOCUS GROUP—Ordinary Americans debate the pros and cons of their favorite household products. Call-in.
Fran Ross, N.Y.C.

OH, WILLIE—Based on Arthur Miller's recently revived "Death of a Salesman." Tonight, Biff and Happy (Ricky Schroeder and Michael J. Fox) put frogs in Dad's sample case. Willie Loman: Ted Knight.
Doug Kaye, Atlanta, Ga.

DOWSING FOR DOLLARS—Water witches compete for cash and prizes.
Lenore Greenberg, N.Y.C.

THE MULE IN THE GOWN—Andy Griffith stars in this mini-series about a small-town sheriff's struggle to rid his area of pranksters who dress up farm animals in evening clothes.
Kathy Hakim, Flushing, N.Y.

CONTRACT NEGOTIATIONS OF THE RICH AND FAMOUS—Agents and lawyers go at it over lunch. Meetings taken during live coverage from the Polo Lounge, Spago.
Mark Lawrence, Boston, Mass.

CANDID NUNS—Stunts and interviews. Host: Allen Funt.
Anna Lambiase, Brooklyn

STEP TO THE REAR—Jamie Farr drives a bus along Fifth Avenue. Tonight, Senator D'Amato makes a cameo appearance as a passenger.
Mark Wolfson, Spring Valley, N.Y.

SIKHS JUST WANT TO HAVE FUN—Comedy series suggested by "A Passage to India." Dr. Aziz: Erik Estrada.
Dolly Hecht, N.Y.C.

CULTURED PEARLS—Enter the incredible world of the Derringers, owners, controllers of the world's largest jewelry empire. Tonight: An ominous oil spill threatens the clam population that might destroy the Derringer fortune.
Jeff Tenzer, N.Y.C.
sp. ment.: Douglas Braverman, Troy, Mich.

TINY MOMENTS IN HISTORY THEATER—Dramatization of newsworthy trivia. Tonight, André Porembionu (Gary Busey) meets Gamble Benedict (Shelley Hack).
Mary Burke Tracy, Scranton, Pa.

FELDSTEIN—Bob Newhart as an ingenious economist from academia learning his way through the Byzantine corridors of power in Washington.
Eddie Steinberg, Teaneck, N.J.

ASSUME THE POSITION, CREEP—The best of T. J. Hooker. (R) William Shatner.
Francis P. Cummings, Bronx

LIFE SENTENCES OF THE RICH AND FAMOUS—Weekly interviews with prison celebrities. Tonight: Harrison Williams, Stacey Keach.
Adam Doyle, Burke, Va.

REBOP TALES OF UNCLE REMUS STARRING MR. T.—Classic stories retold by the gentle giant.
Bonnie L. Goldstein, Belle Harbor, N.Y.

DZHERZHINSKY STREET BLUES—Officer Zhivotno infiltrates a cell of subversive poets, and officers Tzhchil and Plitsk try to get a bargain on 50 kilos of Beluga caviar.
John M. Ford, N.Y.C.

NEITHER EARTH SHOES, NORWEGIANS—A Scandinavian couple open a fetish clinic in Minnesota. Tonight, Bob gets off on the wrong foot.
Bob Kopac, Poughkeepsie, N.Y.

MILKMAN—Bitten by a radioactive cow, mild-mannered Mel Dolby (Bill Bixby) discovers he has the ability to give milk. Tonight, Mel is accused of non-pasteurization and must clear his name.
John Lloyd, Brooklyn

WHO'S TO SAY—The show that asks the unanswerable. Narrated by Kevin McCarthy.
Scott Malsin, Purchase, N.Y.

WHAT IF?—Dramatized moments of wishful thinking or rewritten history.
similarly: Sheila B. Blume, Sayville, N.Y.;
Ruth Migdal, Brooklyn

R.V.—Life in a Miami trailer park. Shelley Winters, Iris Chacon.
David E. Cassidy, Purdys, N.Y.

BITE YOUR TONGUE—A family of cannibals (Leonard Nimoy, Elizabeth Montgomery, Drew Barrymore) living in New Jersey must hide their secret from nosy neighbors.
Robert Dutton, Boston, Mass.

KACZMAREK AND CUDDLES—Cop drama about a police officer and his partner, a cat with a black belt in the martial arts.
John Saponaro, Brooklyn
sp. ment.: Jean F. Walshe, Roxbury, Ct.

THIS OLD HOUSECOAT—Bob Vilas helps the confused spruce up their wardrobes.
J. Brook, N.Y.C.

OPPOSITES ATTRACT—Cindy Garvey and Marvin Hamlish host a game show where unusual and unlikely couples compete for fun, prizes, and social acceptance.
Herb Hammer, N.Y.C.

GOTTA SING!—Each week, Hal Linden and Michelle Lee perform in a new awards show.
Tony Lang, N.Y.C.

ME AND THE MISANTHROPE—An embittered seventeenth-century philosopher finds new meaning in life when he adopts a USC cheerleader. Loosely based on the Molière classic.
Larry Laiken, N.Y.C.

FINDERS OF LOST COMPETITORS—An editor and an ecclesiast team up to track down "New York" celebrities. Tonight: Search for Tom Morrow.
Brian Bracey, Burke, Va.

And, engaging titles only: GALLERY! THE UNDERSEA WORLD OF NEW YORK SEWERS. BAGELS AND DREADLOX. FAIRLY GOOD SEX. CELEBRITY PRATFALLS. DANCE FUNGUS. I HATE MY MOTHER. SVETLANA DOESN'T LIVE HERE ANYMORE. BORN AGAIN BLEEPS AND BUNGLES. UNCOMMON SQUALOR. MRS. AWFUL. ELVIS ISLAND. THE MAYTAG LONELINESS SHOW. And SKI LIFT TO DEATH, THE SERIES.

Competition Rules: POSTCARDS APPRECIATED BUT NOT NECESSARY THIS WEEK. TYPEWRITTEN ENTRIES IF POSSIBLE, ONE ENTRY ONLY should be sent to Competition Number 530, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 19. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 13 issue. Out-of-town postmarks are given three days' grace. ■

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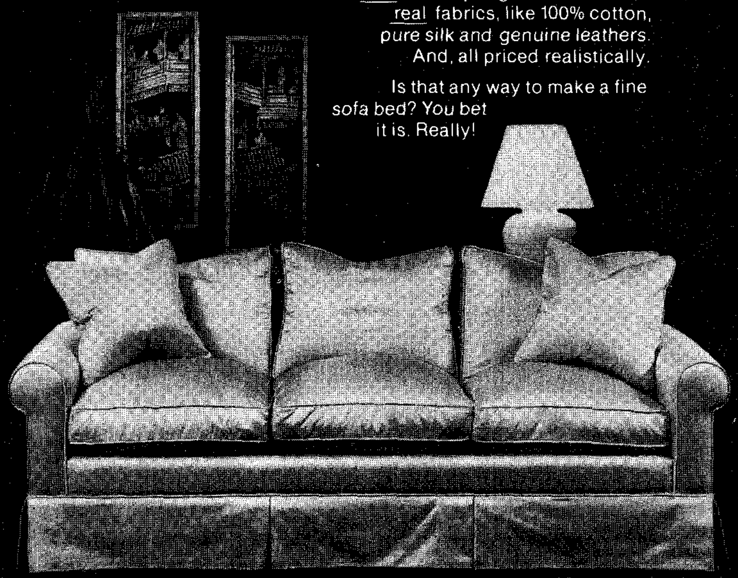

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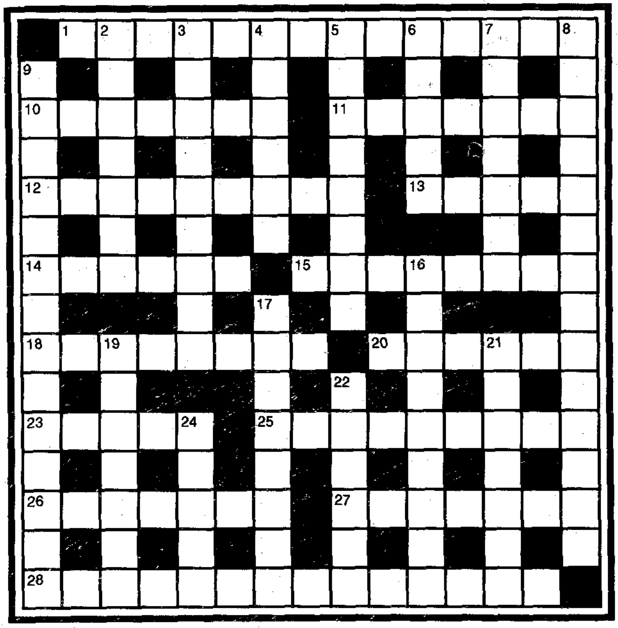
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Not the first time you've taken a stiff walk on this date? (5, 3, 6)
10 Unwilling to accept the distinctive bearing of this Holy Roman! (7)
11 Wager a small number in combination. (7)
12 Weighed down with love, dear? Plus the same number as above! (9)
13 Acted as boss, laid down certain lines to follow. (5)
14 Comes to the point—spills it all! (6)
15 Not so enthusiastic; not so sharp, either. (4, 4)
18 So pale, I'd become positively milky. (8)
20 Isn't a sailor able to make the university connection? (6)
23 Take off or land just as easily here. (5)
25 Don't despair—just pick up one of your opponent's cards. (4, 5)
26 Drink manufactured by terrorists. (7)
27 Unsuspected danger in the mine? (7)
28 Regarded as the imaginative summit at Oxford? (8, 6)



Down

2 Warn pet in a sorry state at European port . . . (7)
3 . . . and take tea with the King of France in the same country? (9)
4 Angry speech from artist during a critical period in time. (6)
5 See me turning up to put the money away although confined. (8)
6 Record an item in making a patent error. (5)
7 Rest upon an untruth completed first. (7)
8 Contest between Bow and St. Clement's? (4-4, 6)
9 To a point, minced cod, mouse and malt's nearly eaten! . . . (6, 8)
16 . . . and here are the gaps it somehow fills, this food! (9)
17 Limit the others with bad weather. (8)
19 Reduce the length of a spanner. (7)
21 Food for the afternoon made with leaves? (3-4)
22 All right as going round sanctimonious creatures. (6)
24 A pair, I am, and a legendary king. (5)

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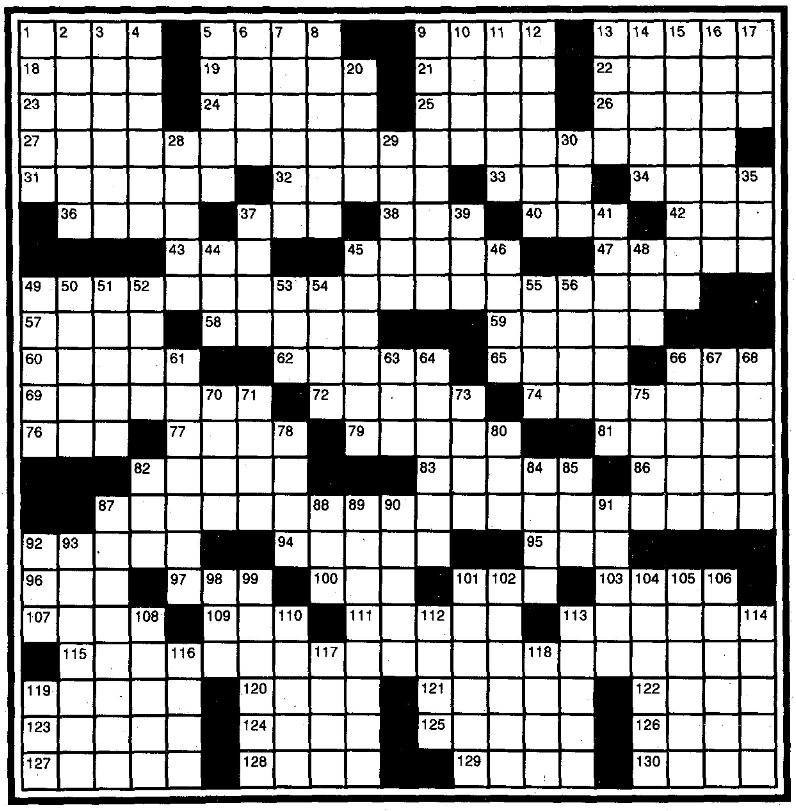
'HELLO? IRS?': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Used the pool
5 French cleric
9 Kadiddlehopper
13 Paper adhesive
18 Yugoslav nickname
19 Wheelbarrows
21 Possess
22 "No Man —— Own" (Gable film)
23 Aly Khan's father
24 Do a double take
25 Point after deuce
26 Rosalind of the Met
27 Start of a verse
31 Verse, Part II
32 Abate
33 Item in the hole
34 Indented row
36 Griffin of TV
37 Sabra's land: abbr.
38 Spasm
40 Double curve
42 Paleozoic, e.g.
43 "Old MacDonald" refrain
45 Brownstone feature
47 Brazen woman
49 Verse, Part III
57 Get one's goat
58 Biblical mother-in-law
59 Become one
60 Coeur d'——, Idaho
62 Plays miniature golf
65 Flight-training finale
66 Beard of grain
69 Verse, Part IV
72 Ex-rulers of Iran
74 Verse, Part V
76 Mrs., in Mexico
77 Chums
79 Sugary
81 Ebb and neap
82 Parsonage
83 Heart chambers
86 "—— it the truth!"
87 Verse, Part VI
92 Needs liniment
94 Straight from the farm
95 —— de mer
96 Word for Paree
97 Spike of corn
100 Sun —— -sen
101 Provisos
103 J. D. Salinger girl
107 Kett of the comics
109 Carioca's city
111 Princess of Wales
113 Verse, Part VII
115 End of the verse
119 Throws things at
120 Cottonseed product
121 Gilbert and Sullivan trio
122 Leningrad's waterway
123 Bay window
124 Top off the tank
125 Burn the surface
126 Start of a cockney toast
127 Grenoble's river
128 Choreographer Eliot
129 Near-failing grades
130 Acquaintance of 78-Down

Down

1 Dry cleaner's target
2 Tepee
3 Receiving guests
4 Audible sufferer
5 Zoning units
6 Top boxer of 1934
7 Street fights
8 Engraver
9 Gene Autry's horse
10 Jane Grey's title
11 Argentine heroine
12 Threat
13 Laureate's opus
14 Same as G-sharp
15 Most glossy
16 Tantalizing puzzles
17 Hesitant sounds
20 Data sci.
28 Plunged
29 —— -frutti
30 Marks on a ballot
35 Bob's partner
37 Tiny amount
39 Pro's opposite
41 Pitcher's feat
44 Hostelry
45 Jaclyn and Al
46 Papal name
48 Kind of tax
49 Soft-shell seafood
50 OPEC ship
51 Moslem council
52 One of the Hornes
53 Dizzy Gillespie's jazz
54 Ostriches' relatives
55 Sufficient: poetic
56 Venus's island
61 Wide-open tract
63 Shooting marble
64 Scabbard
66 Tatum O'Neal's Oscar role
67 "—— was a lad . . ."
68 Tree residences
70 "—— my Annabel Lee": Poe
71 Or —— (ultimatum)
73 Eve's youngest
75 Dramatist O'Flaherty
78 Feudal slave
80 Three: prefix
82 A Stooge
84 Ideologies
85 Architecture critic Huxtable
87 Fib
88 Type of humor
89 Nasal ailment
90 Port of old Rome
91 Give the alarm
92 Application datum
93 Willa's family
98 Provide weapons
99 Gyp
101 Like a mosaic
102 Ethiopia's scourge
104 River of a Jolson song
105 Blending devices
106 Late-news hour
108 Fall flower
110 Hardy, to Laurel
112 Beggar's cry
113 Desert stops
114 Tenant's document
116 Key West, for one
117 Holler
118 Rim
119 Oahu menu item



Solutions to last week's puzzles appear on page 152.